MEL BAY PRESENTS

Carlos Barbosa-Lima
CONTEMPORARY ETUDES, PRELUDES & PIECES FOR GUITAR

By John Griggs
and
Carlos Barbosa-Lima

Contents

Senorita Azúcar 2
Yvette 16
Maybe Tomorrow 30
Blue Clouds 46
Because of Rain 56
Prelude No. 1 67
Prelude No. 2 78
Prelude No. 3 82
Prelude No. 4 88
Prelude No. 5 94
Etude No. 1 102
Etude No. 2 106
Etude No. 3 111
Etude No. 4 114
Etude No. 5 117

A recording of the music in this book is now available. The publisher strongly recommends the use of this cassette tape along with the text to insure accuracy of interpretation and ease in learning.

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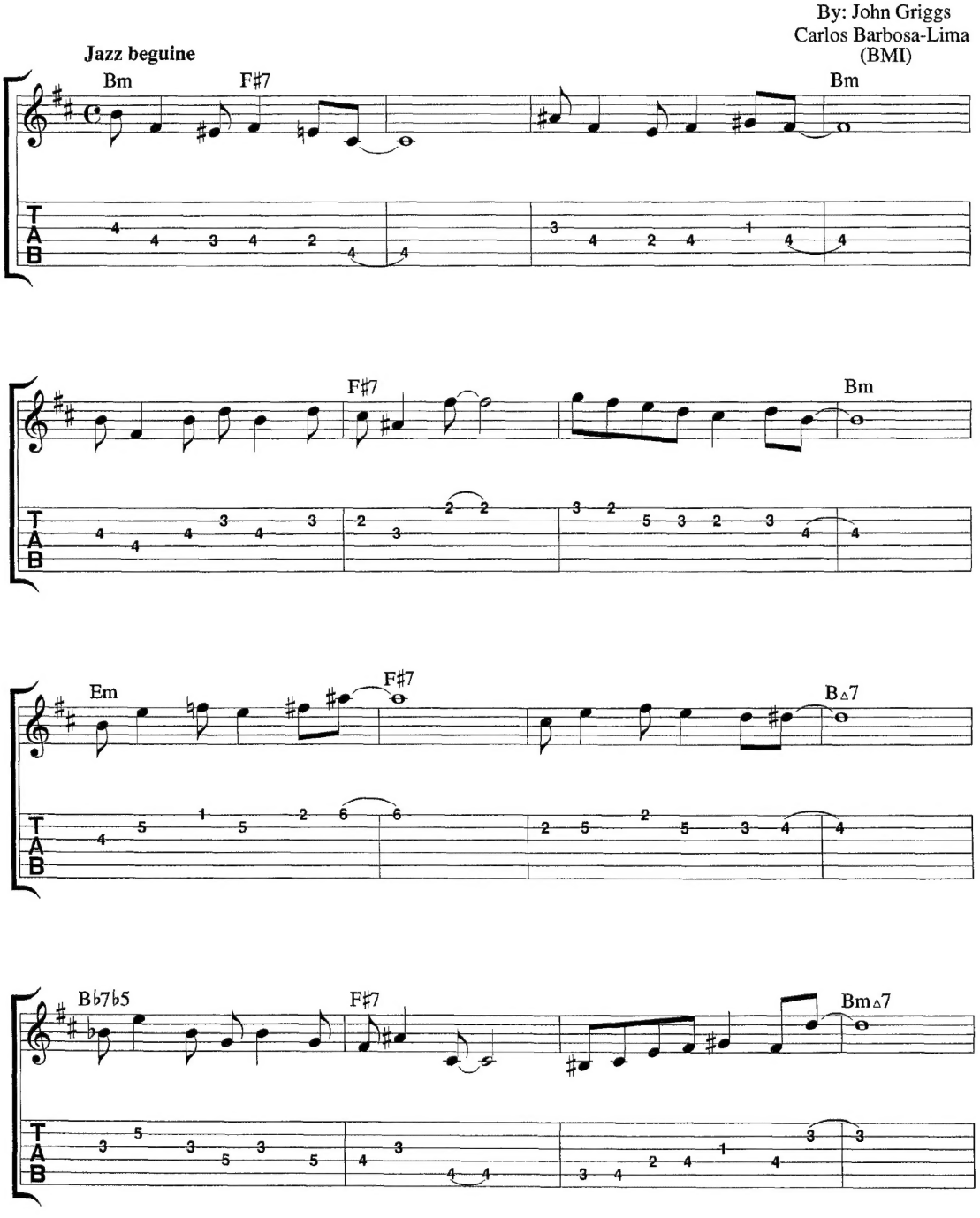
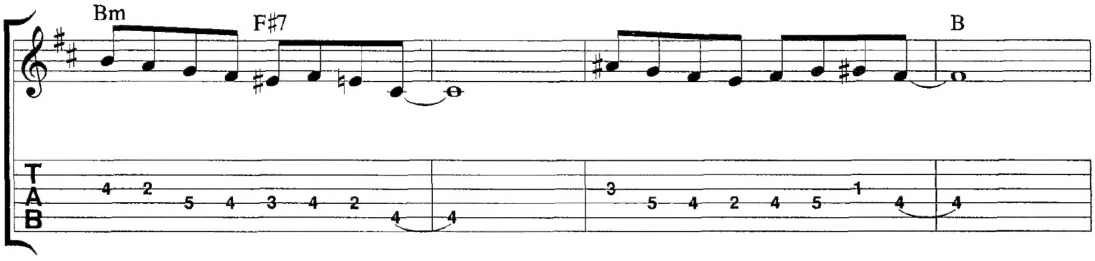
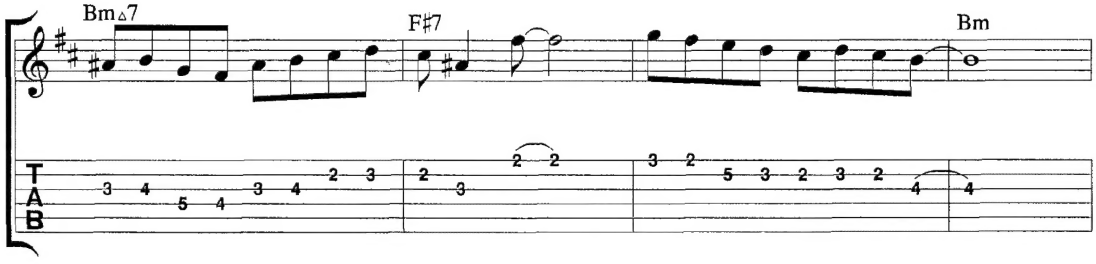
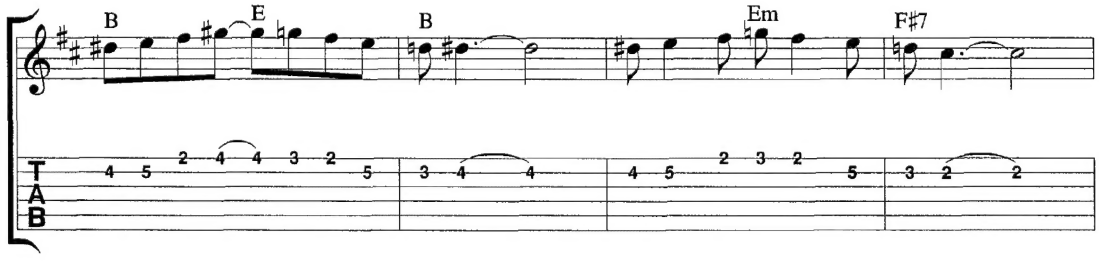
Senorita Azúcar

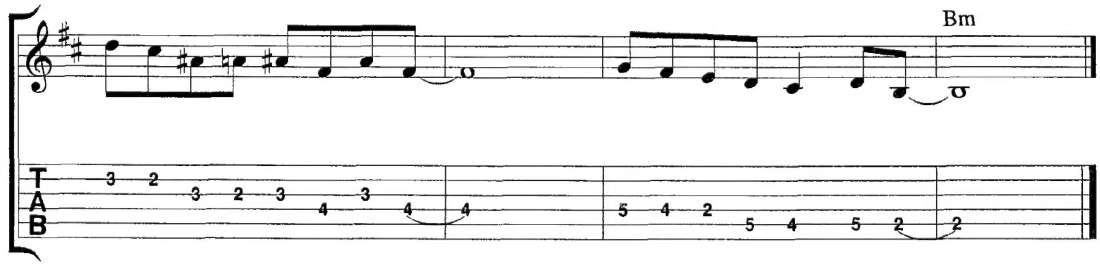
By: John Griggs
Carlos Barbosa-Lima
(BMI)



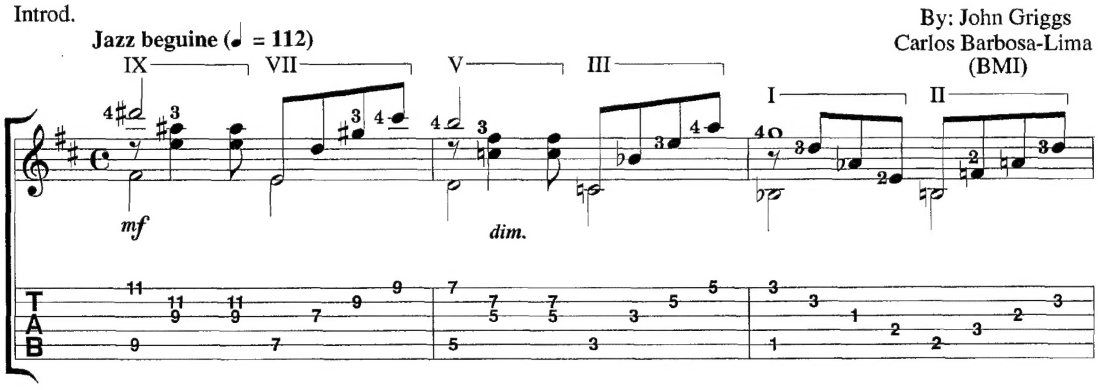

Bm
F♯7
B
T
A
B

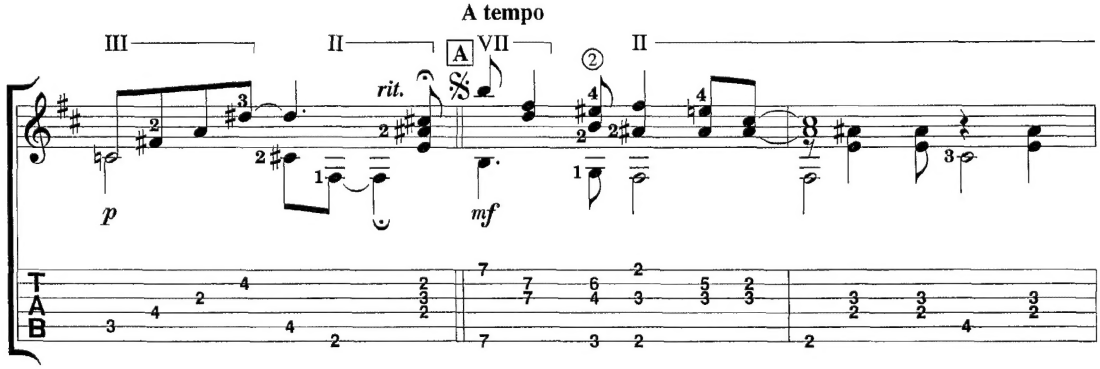

Bm△7
F♯7
Bm
T
A
B

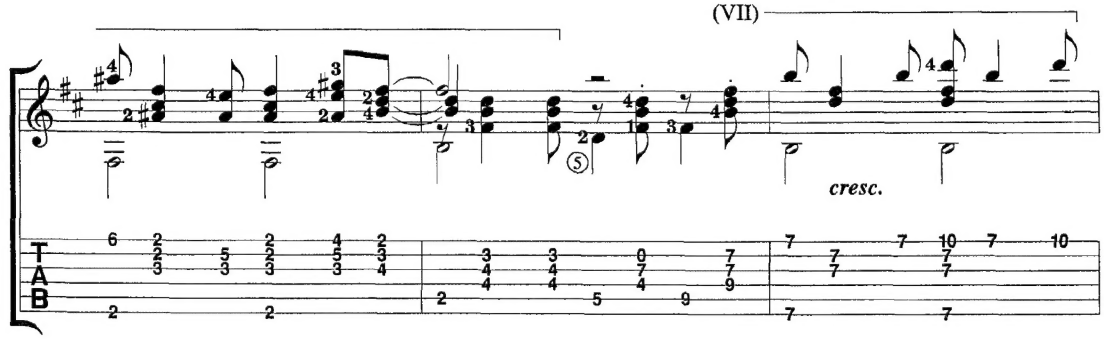

B
E
B
Em
F♯7
T
A
B

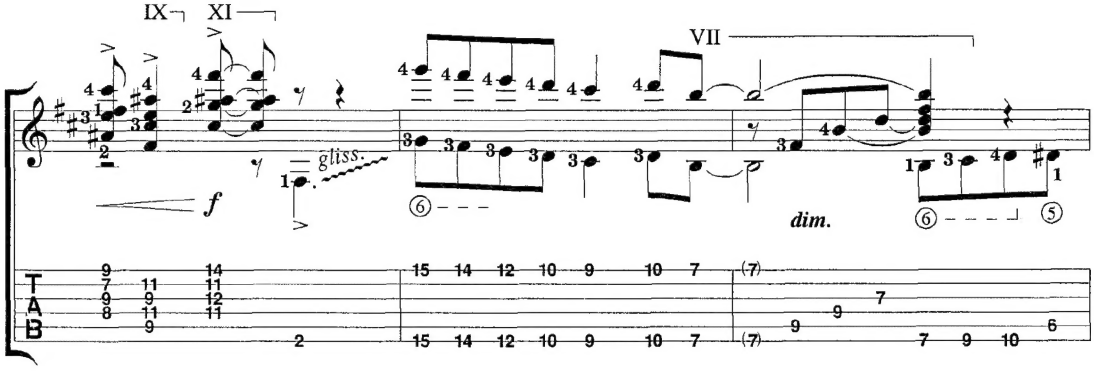

Bm
T
A
B

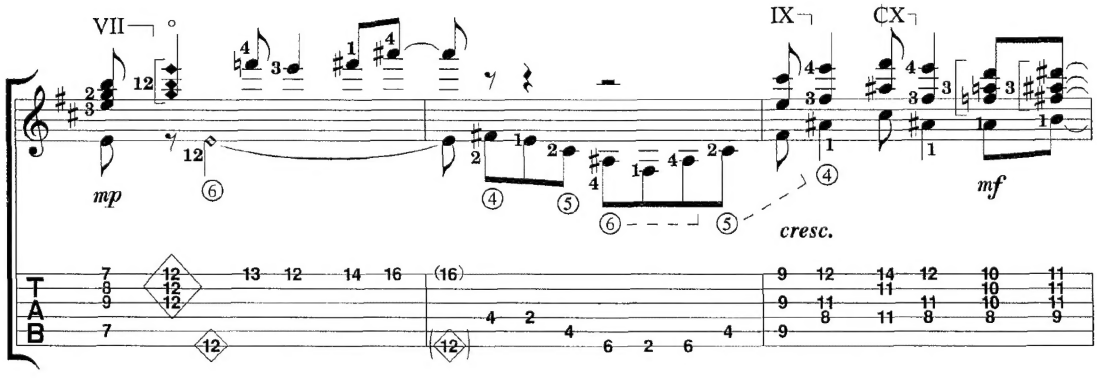
Senorita Azúcar

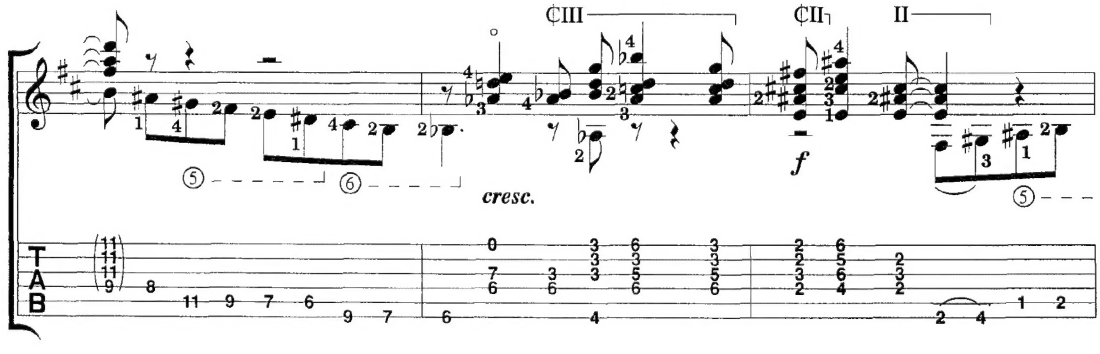


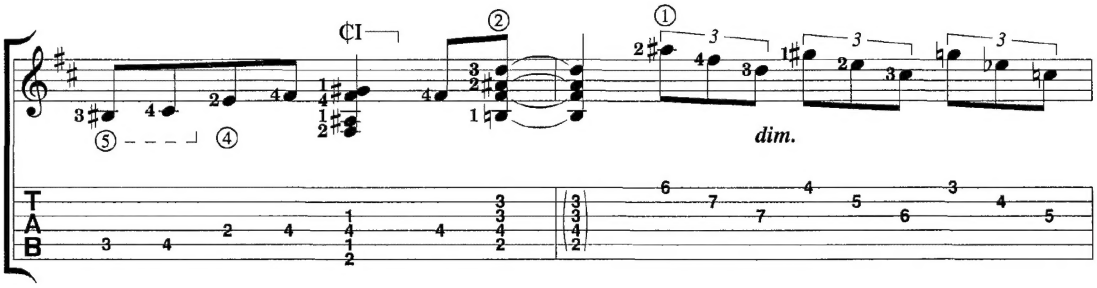


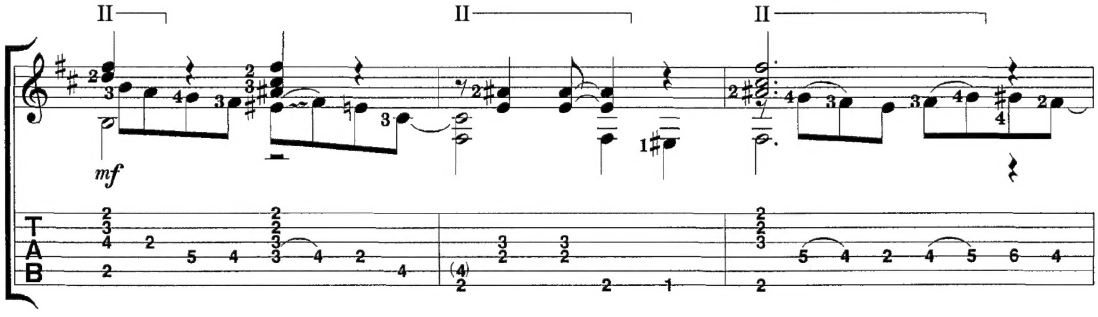


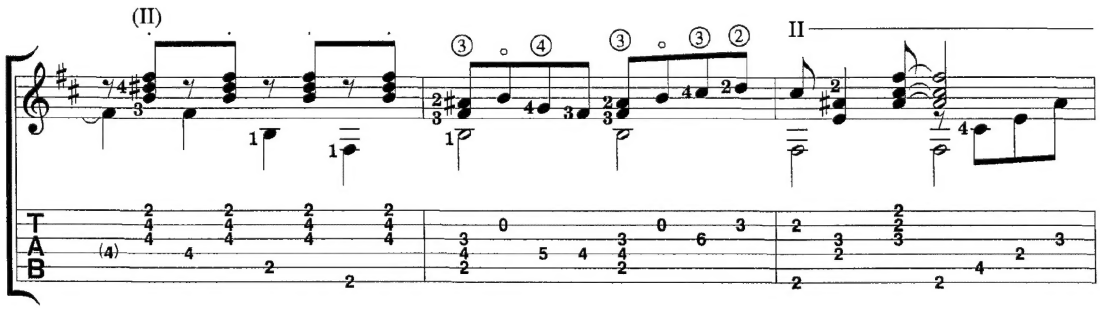

IX
XI
VII
gliss.
f
dim.

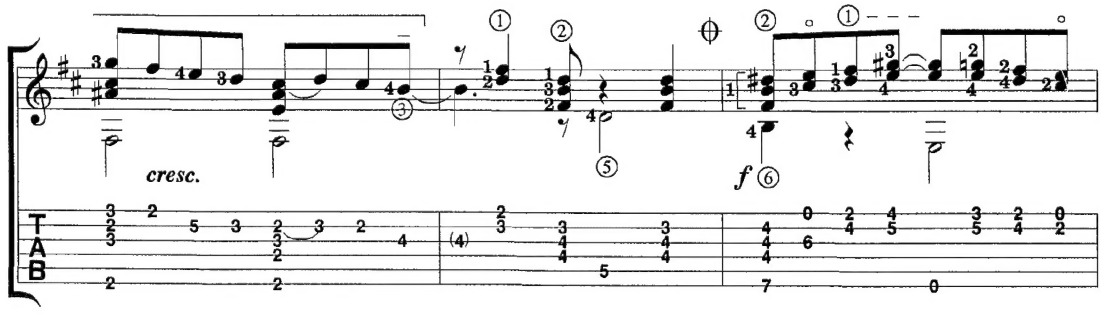

VII
IX
CX
mp
cresc.
mf

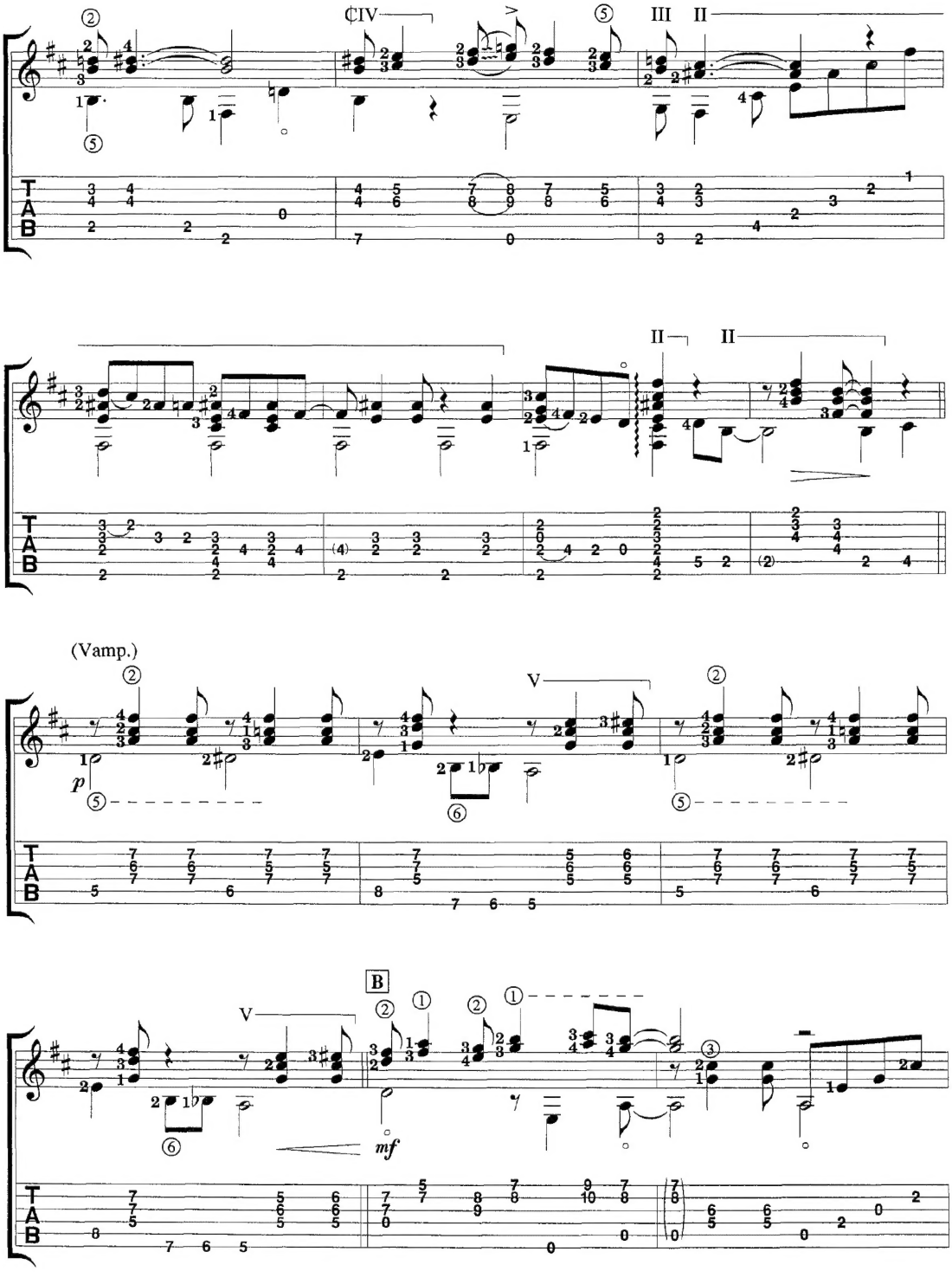

CIII
CII
II
cresc.
f


dim.

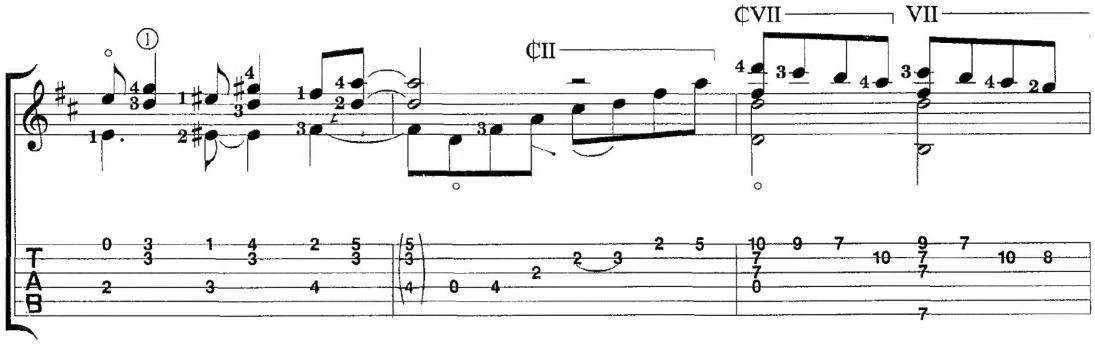

mf

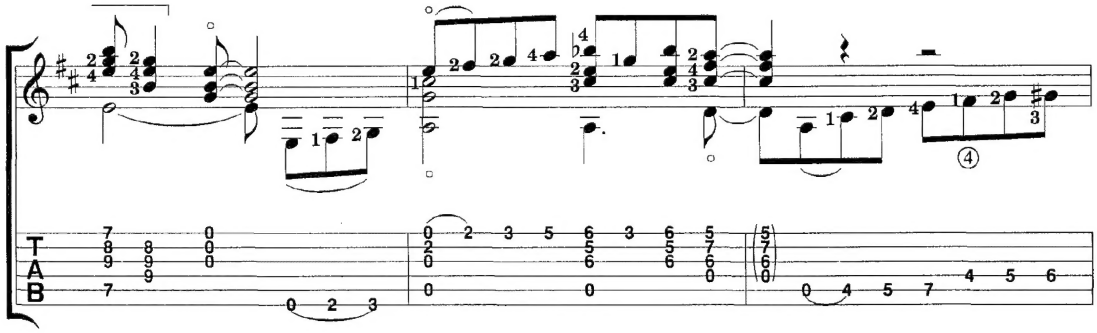


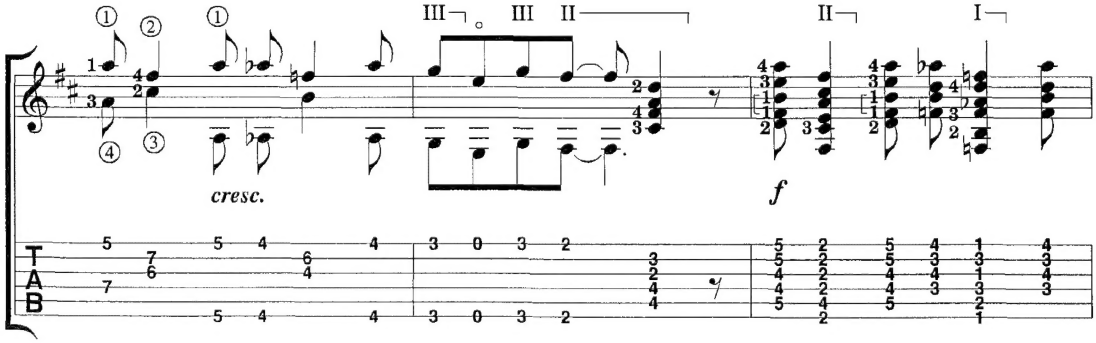

cresc.
f

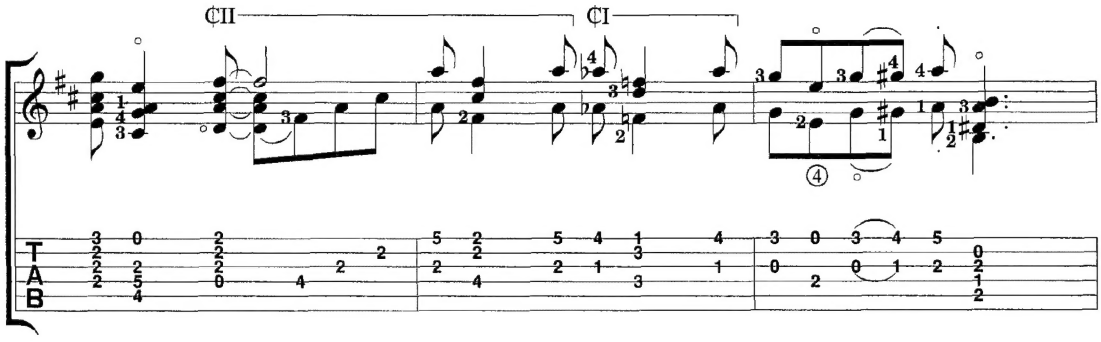


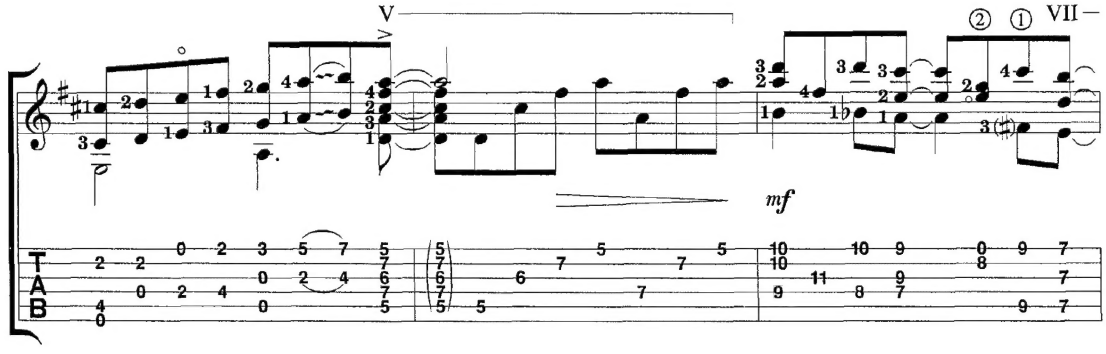
CIV
III
II
II
II
(Vamp.)
V
V
B
p
mf

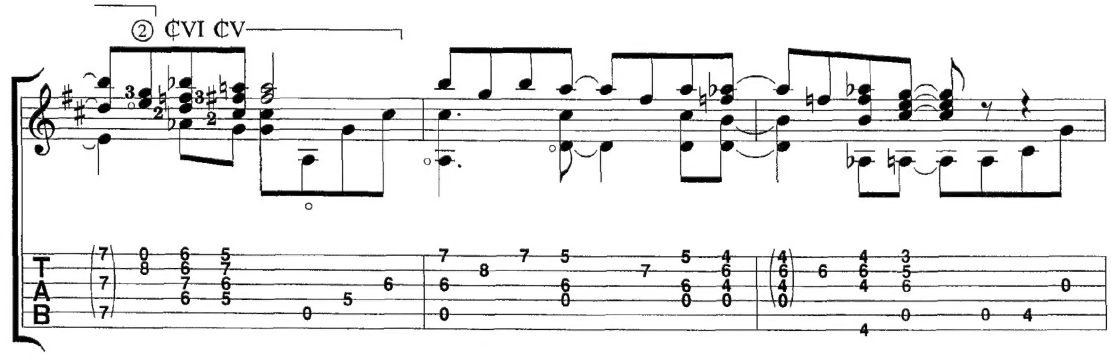

¢VII
VII
¢II

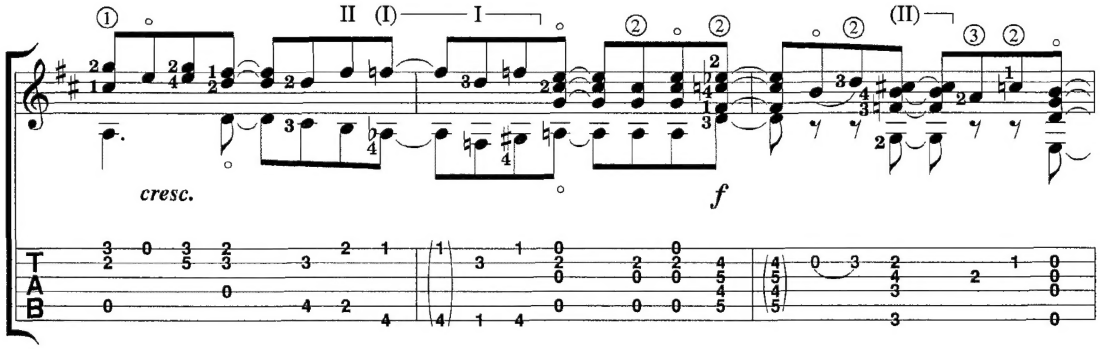


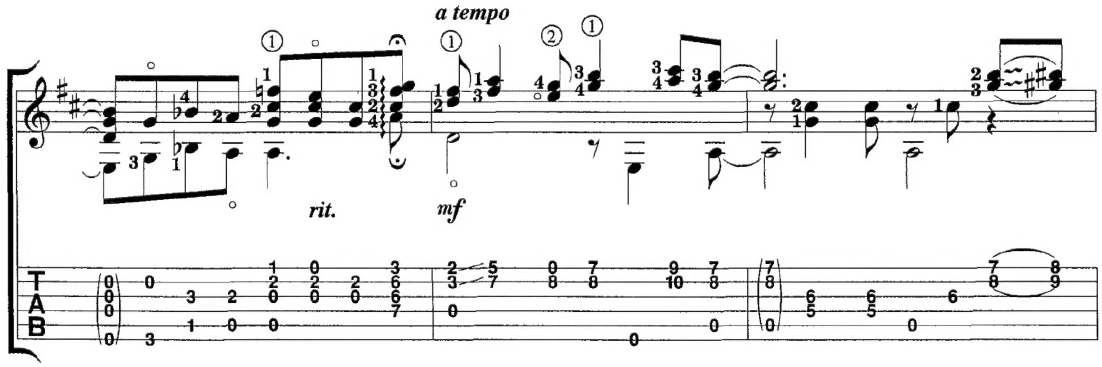

III
III
II
II
I
cresc.
f

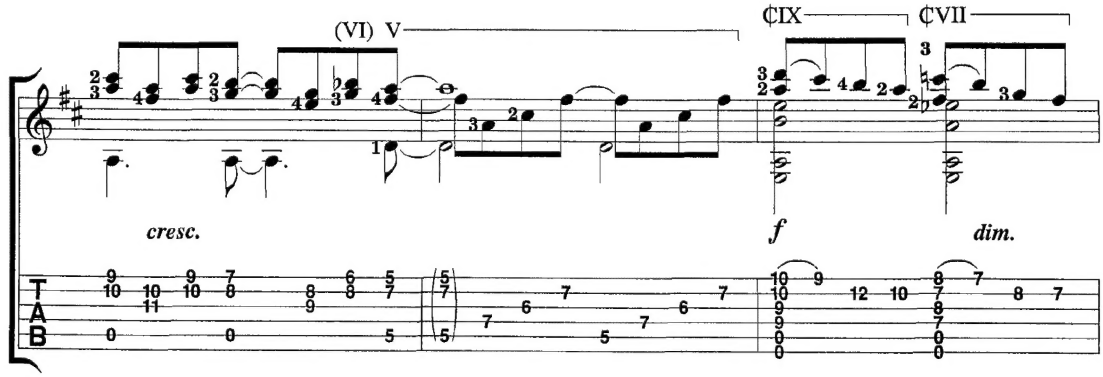

¢II
¢I

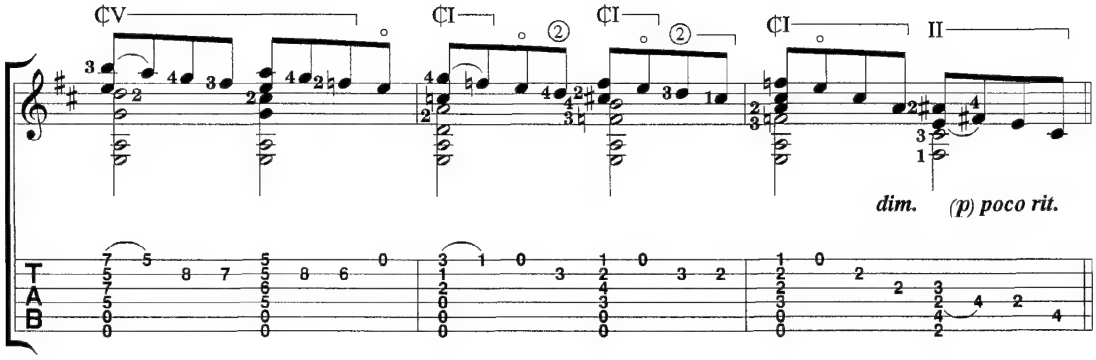

V
② ① VII
mf

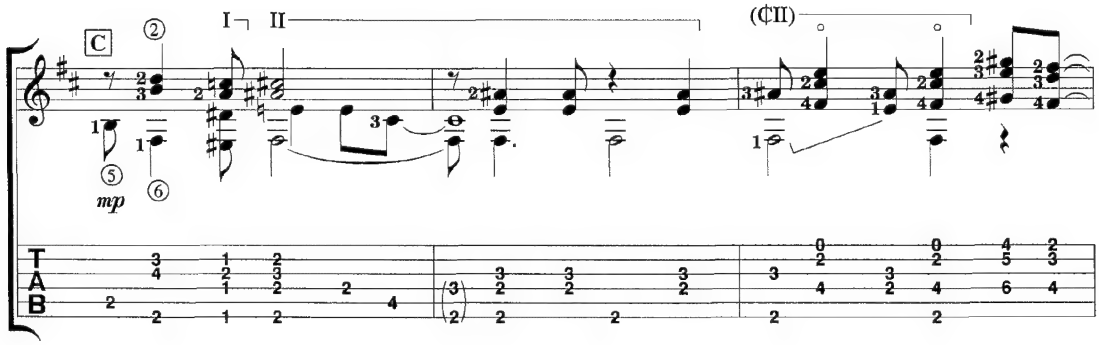

② ¢VI ¢V

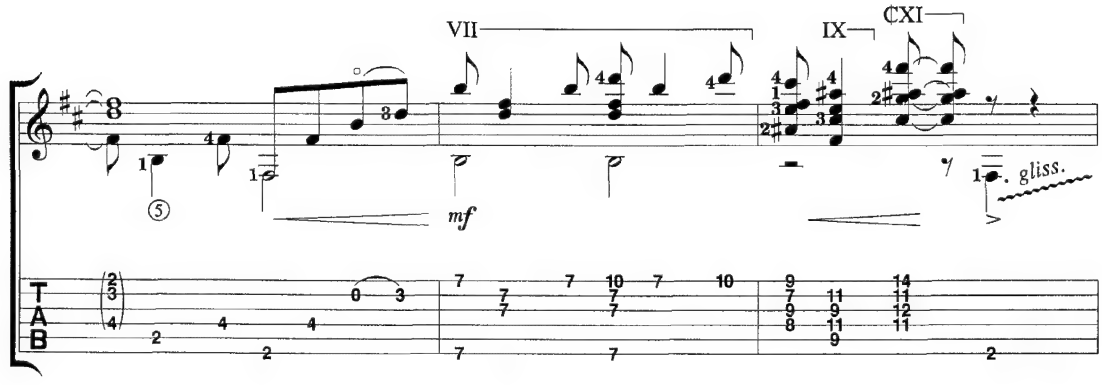

II (I) I
(II)
cresc.
f

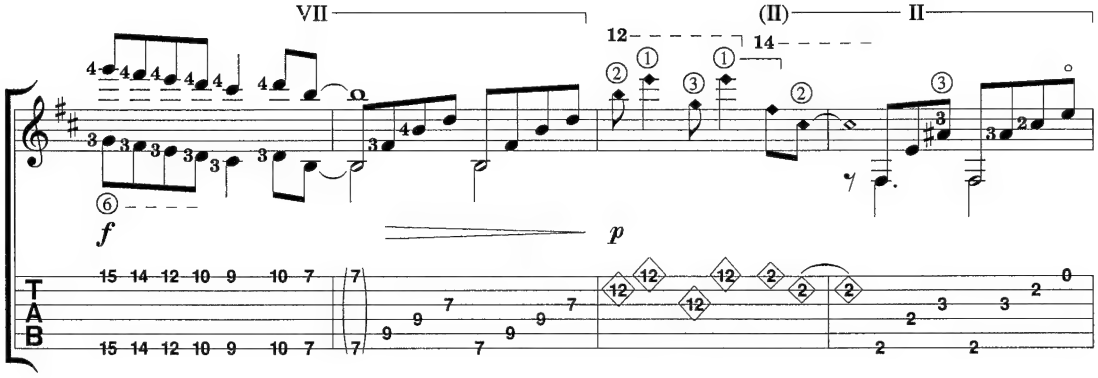

a tempo
rit.
mf

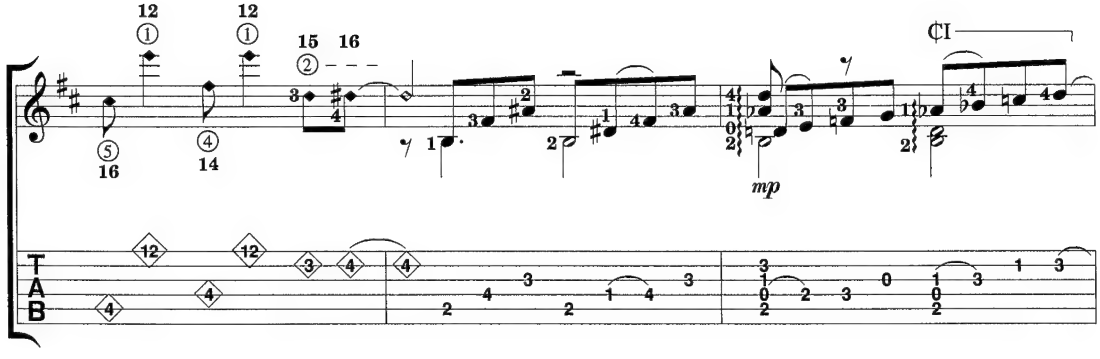

(VI) V
¢IX
¢VII
cresc.
f
dim.

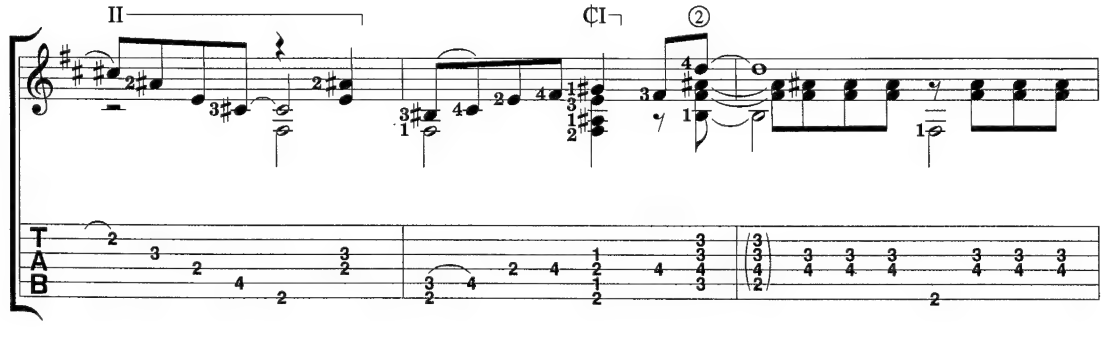

¢V
¢I
¢I
¢I
II
dim.
(p) poco rit.

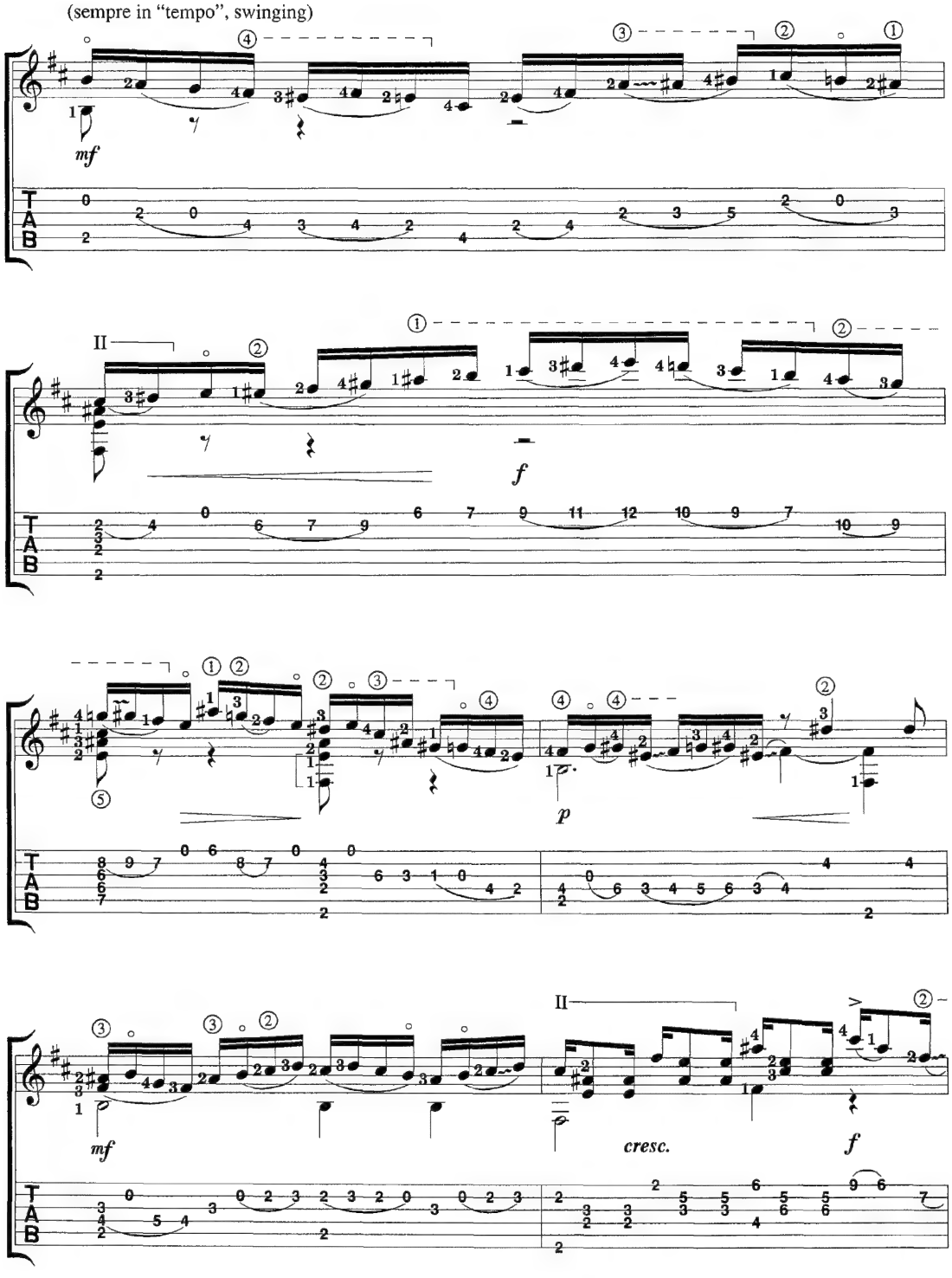

C
I
II
(¢II)
mp

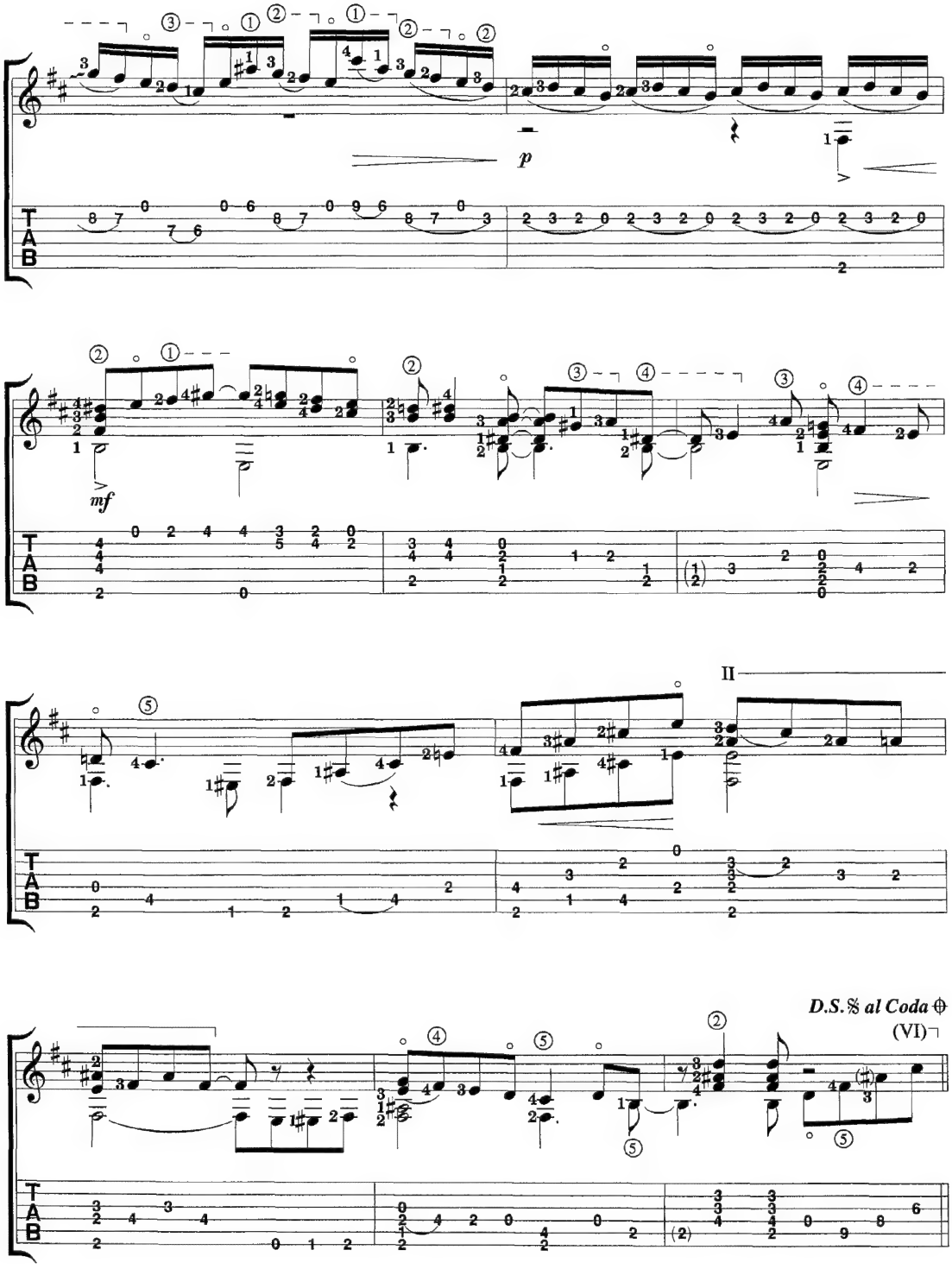

VII
IX
¢XI
mf
gliss.

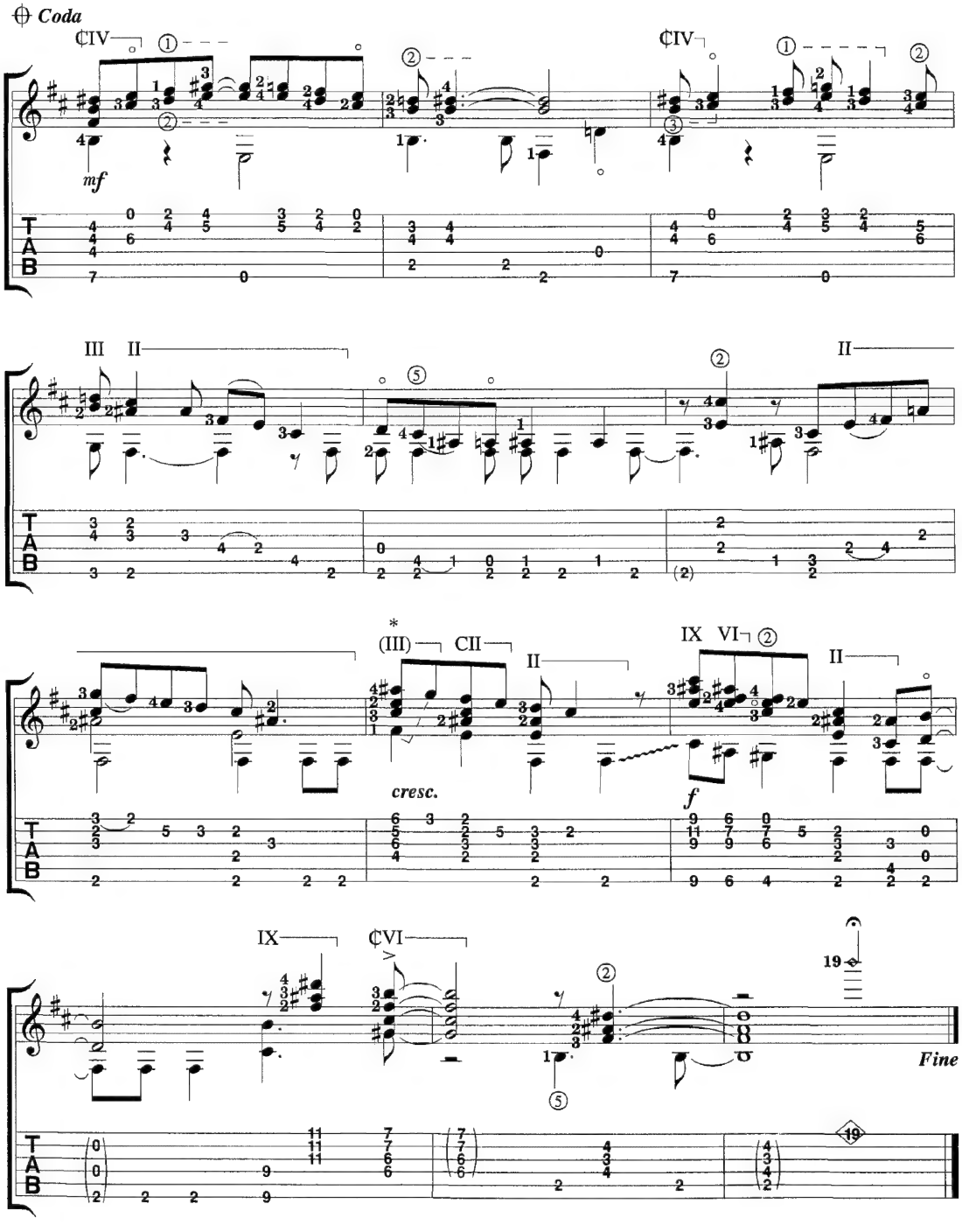

VII
(II)
II
f
p
T
A
B


¢I
mp
T
A
B


II
¢I
T
A
B


(sempre in "tempo", swinging)
mf
f
p
cresc.
f
mf
T
A
B

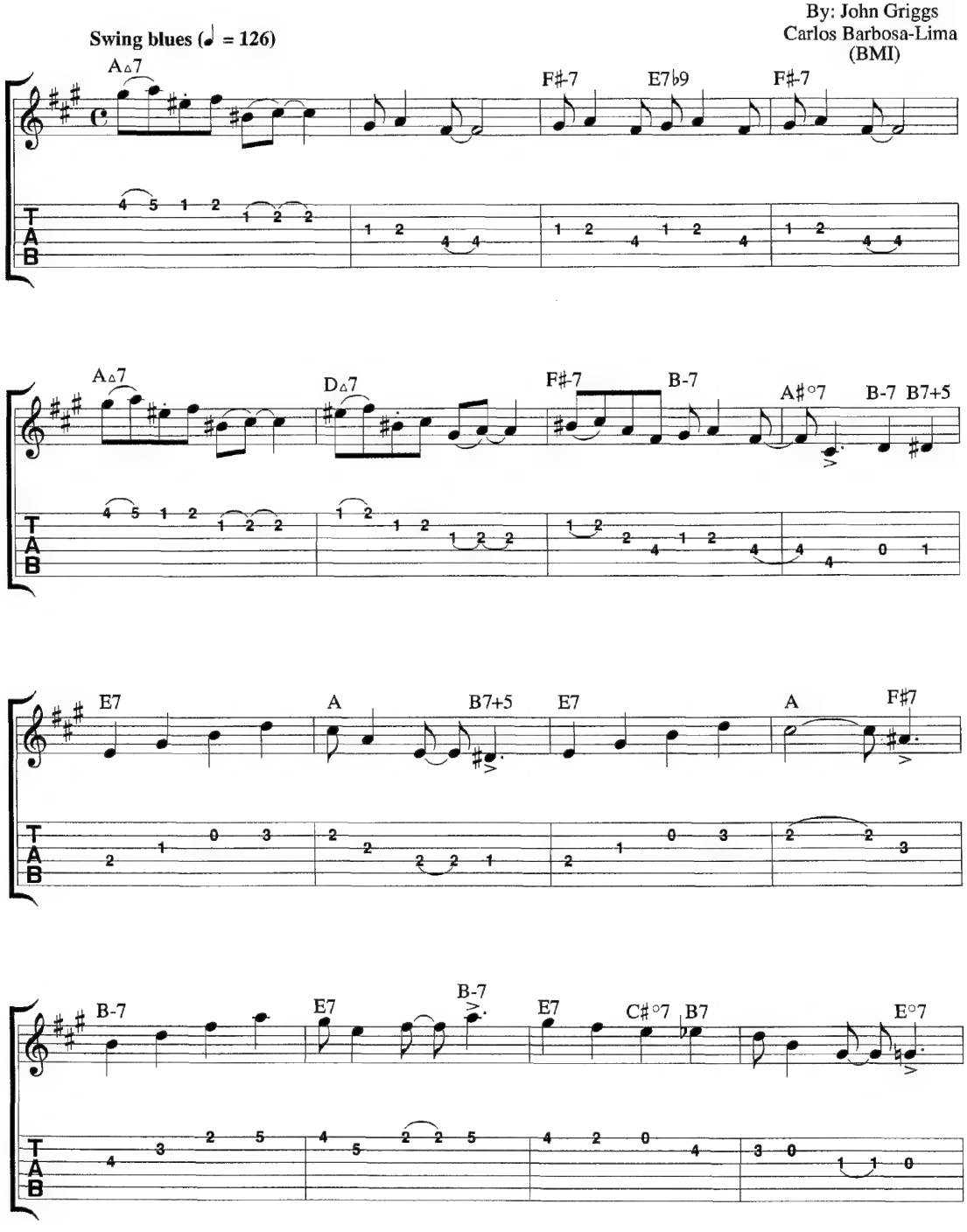

p
mf
II
D.S.𝄋 al Coda 𝄌
(VI)

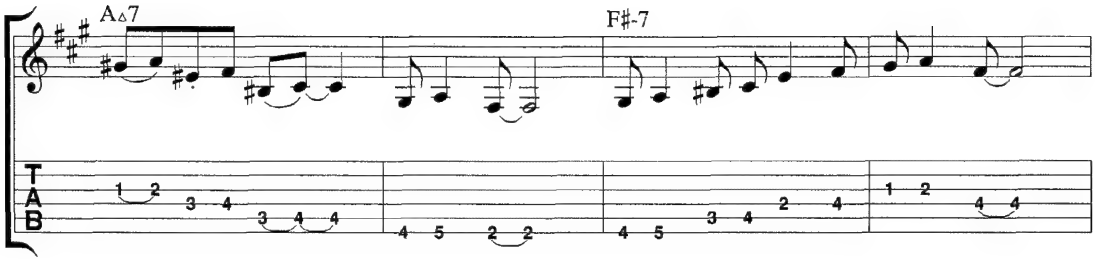


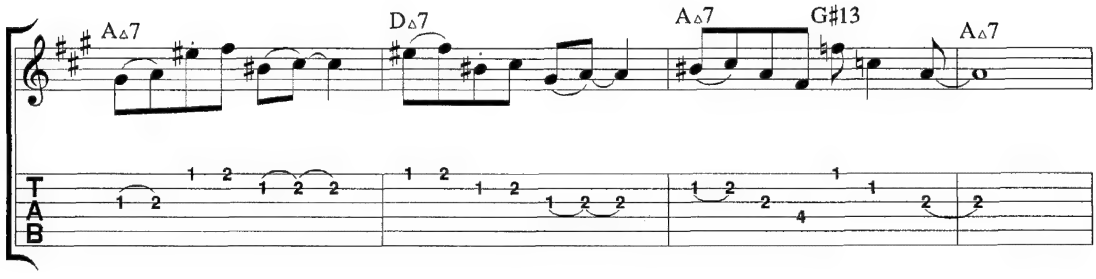
* Cross-barré : 1st finger at F♯ also barring G at 1st string (with left hand presented leftwards)

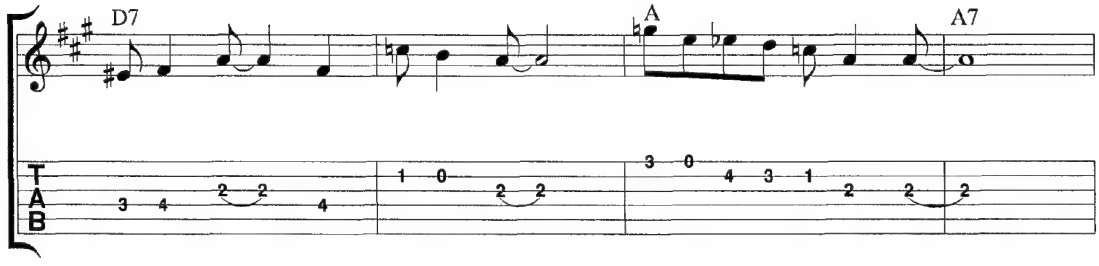
Yvette

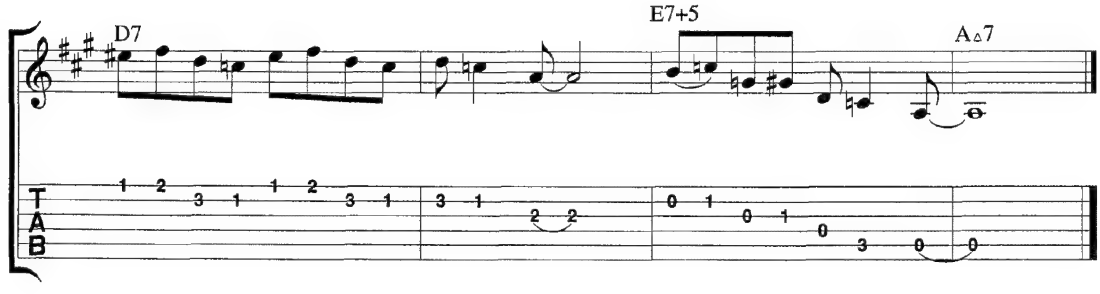
By: John Griggs
Carlos Barbosa-Lima
(BMI)




A△7
F♯-7
T
A
B

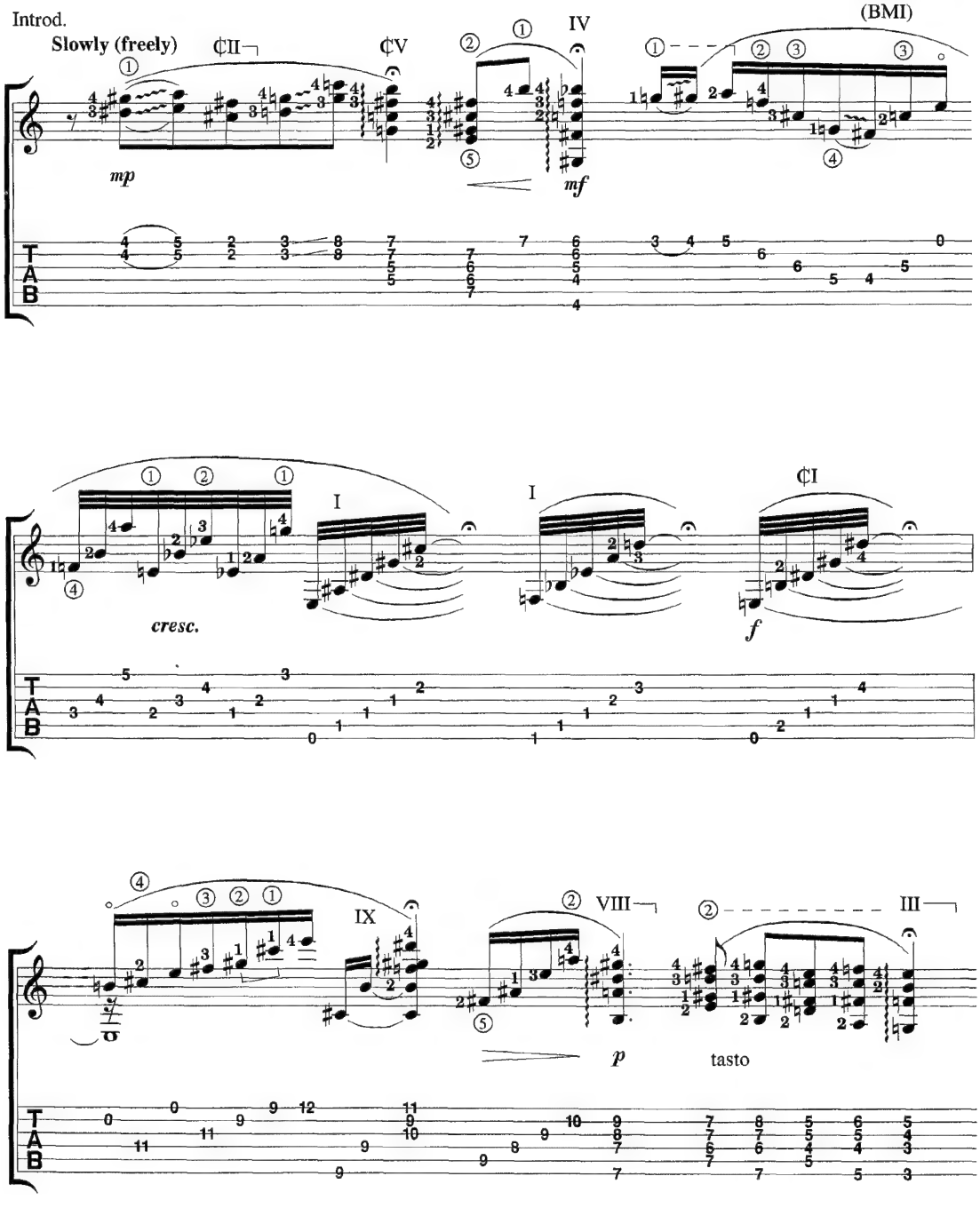

A△7
D△7
A△7
G♯13
A△7
T
A
B

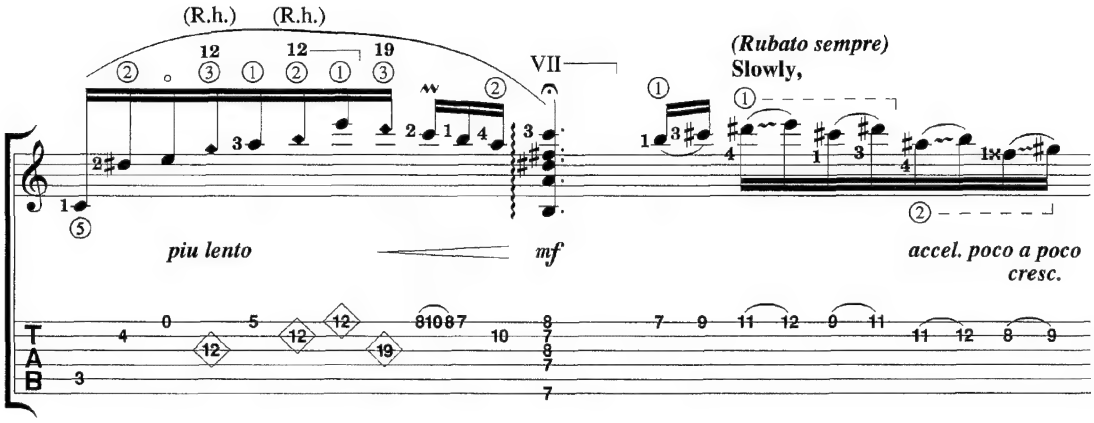

D7
A
A7
T
A
B

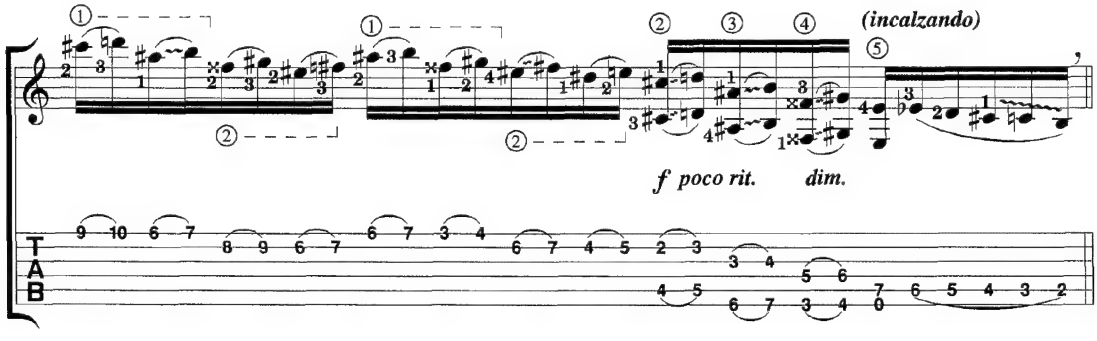

D7
E7+5
A△7
T
A
B

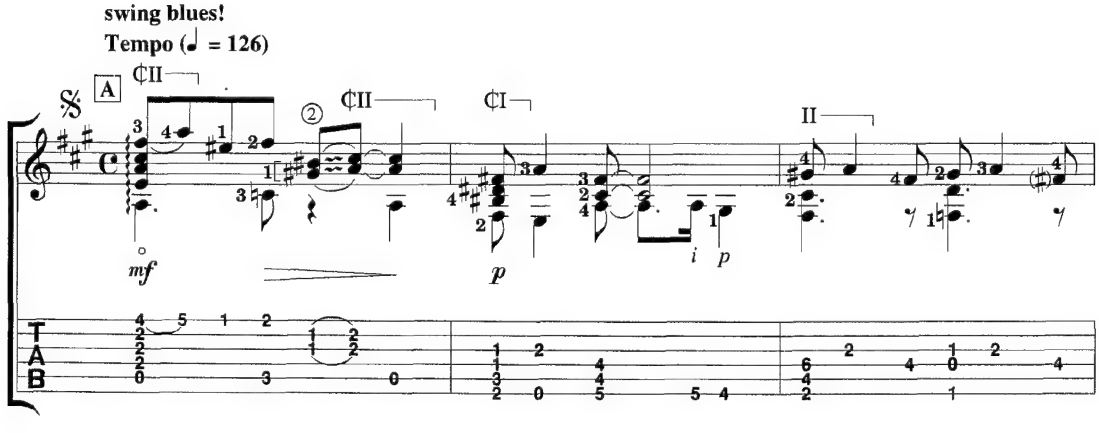
Yvette

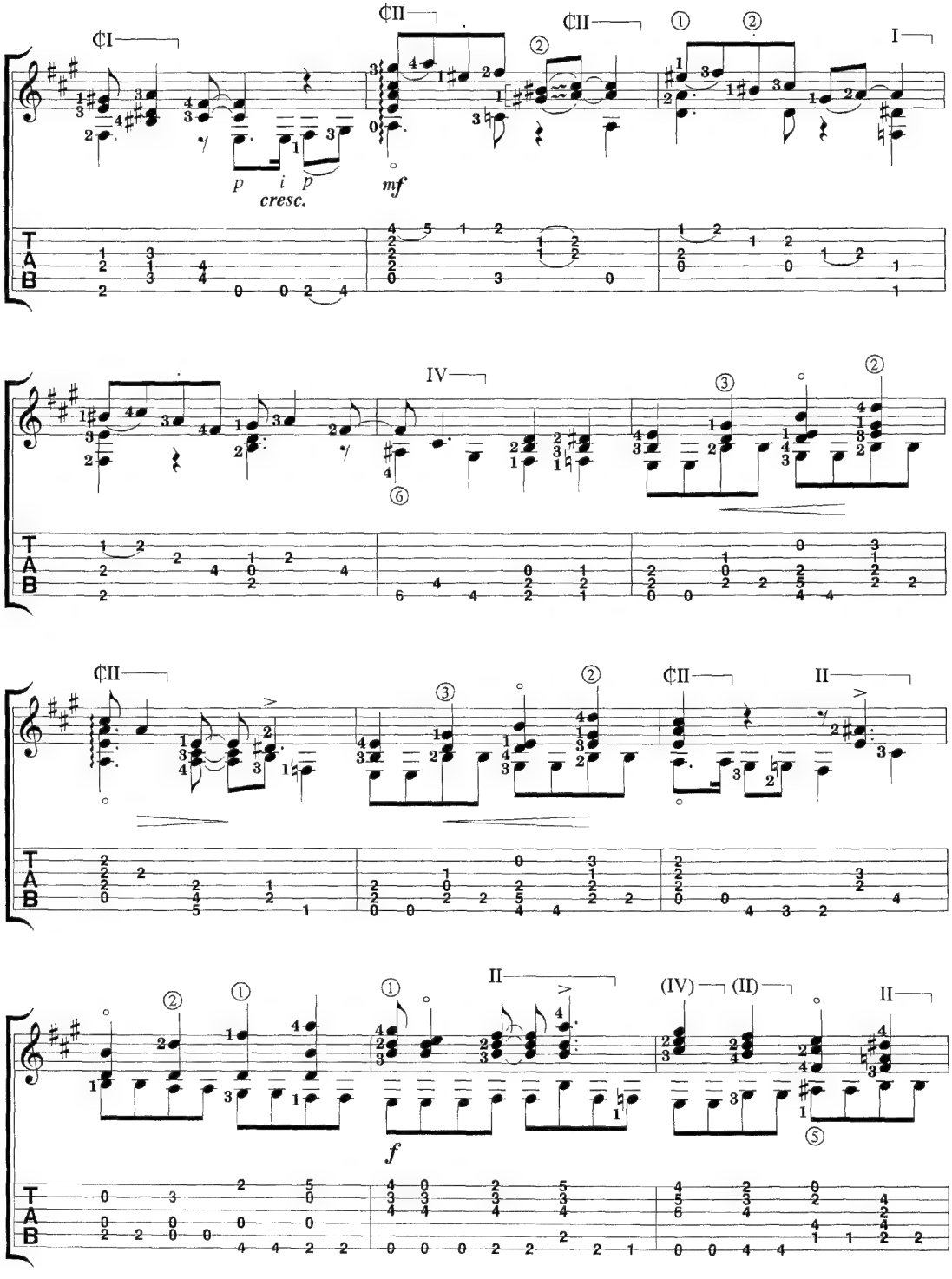
By: John Griggs
Carlos Barbosa-Lima
(BMI)

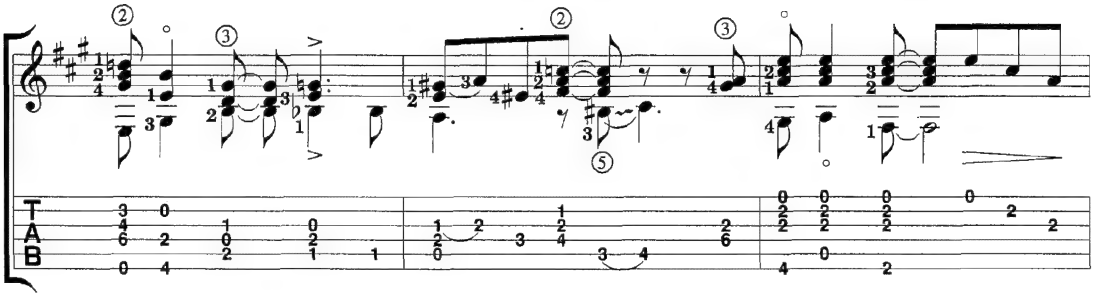



(R.h.)
(R.h.)
VII
(Rubato sempre)
Slowly,
piu lento
mf
accel. poco a poco
cresc.

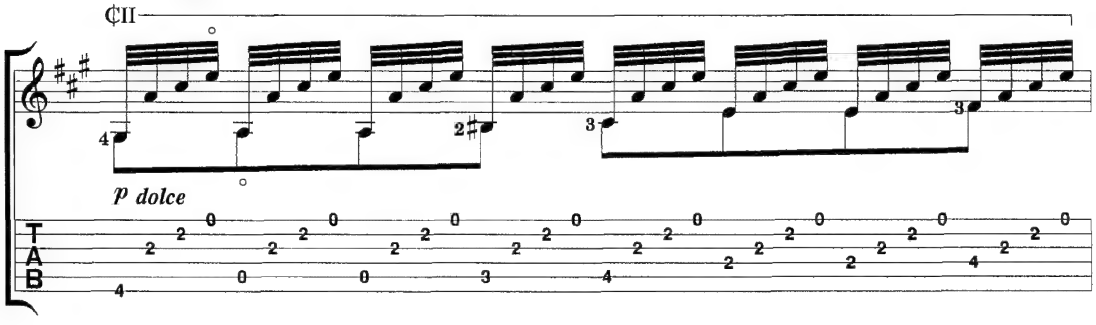

(incalzando)
f poco rit.
dim.

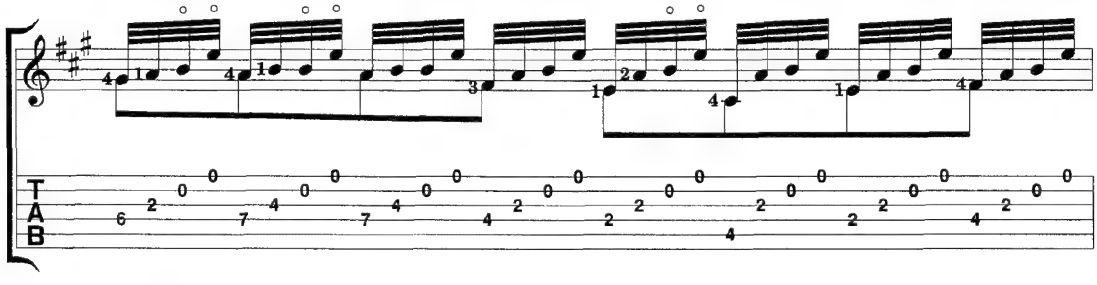

swing blues!
Tempo (♩ = 126)
A
mf
p
i
p


¢I
¢II
¢II
I
p i p
cresc.
mf
IV
¢II
¢II
II
f
(IV) (II)
II

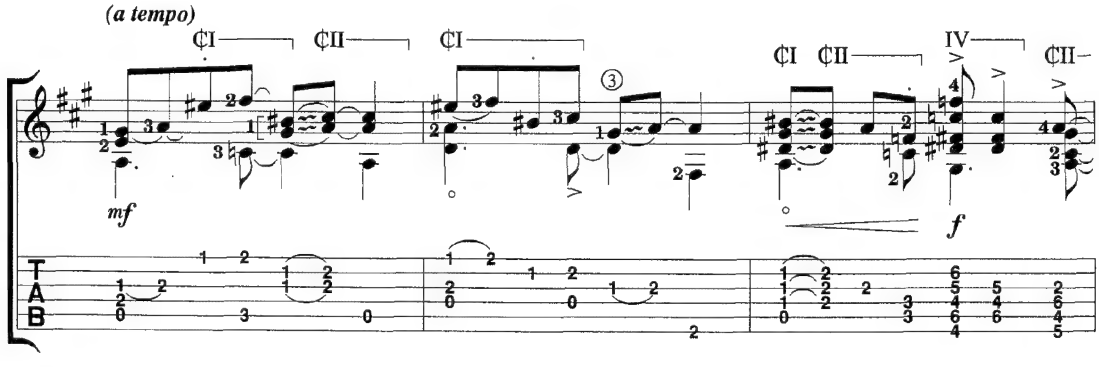


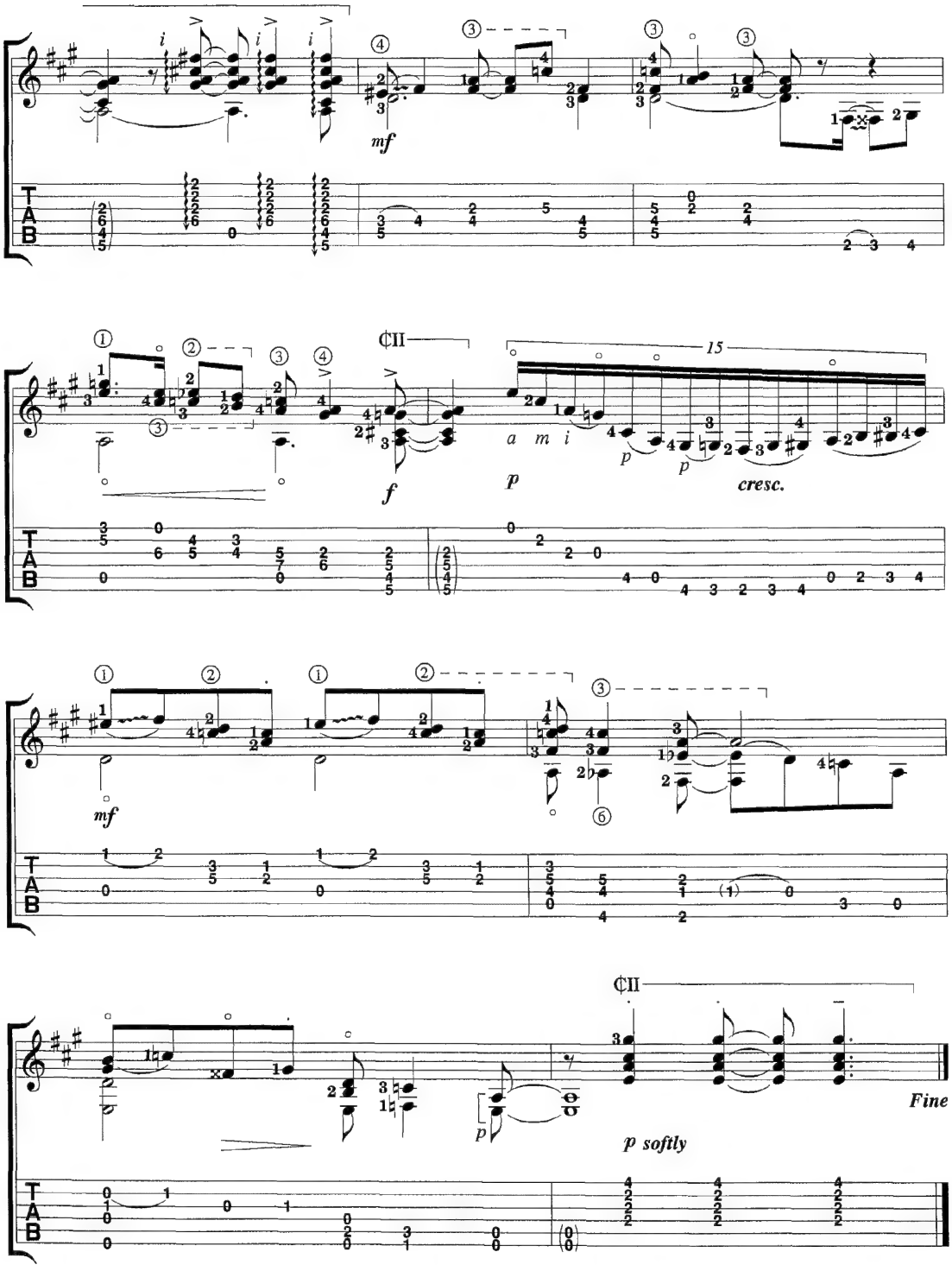
(poco rubato)

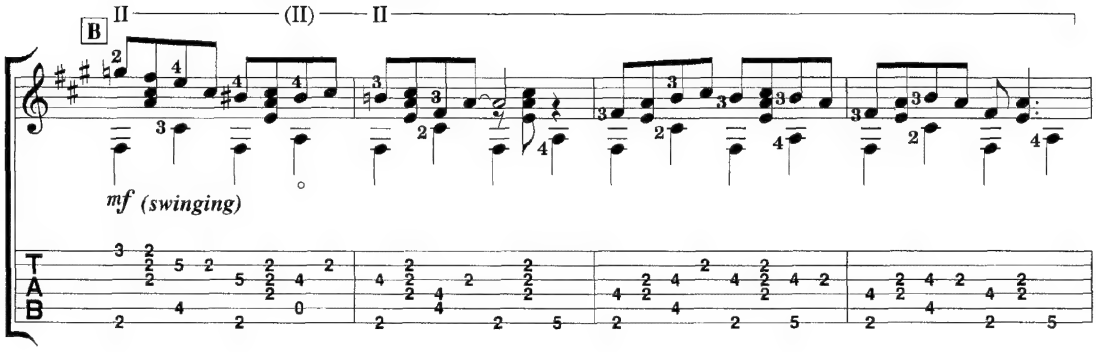


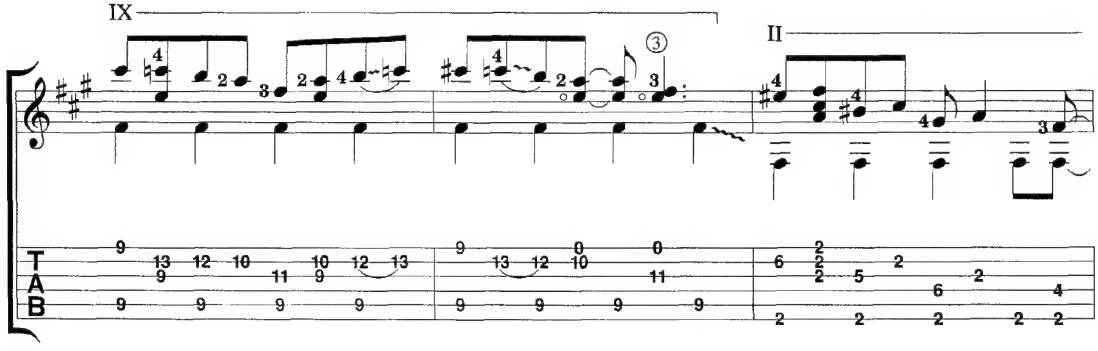


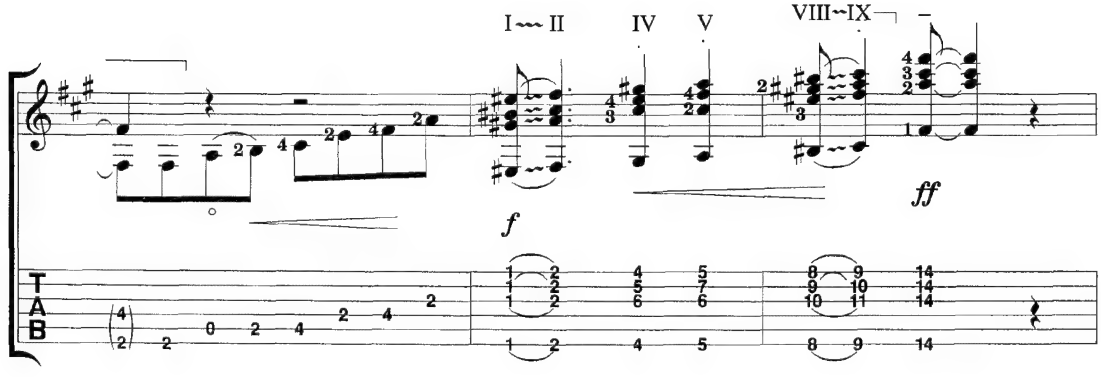
(a tempo)

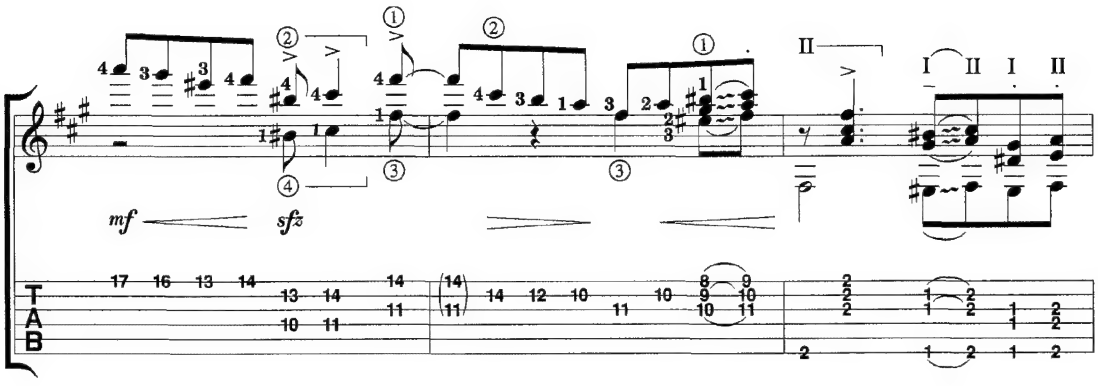


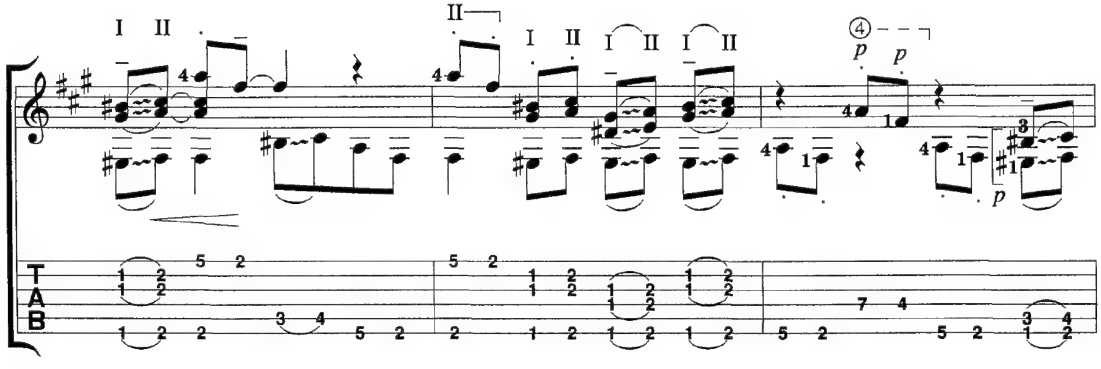

mf
f
a m i
p
cresc.
15
mf
p softly
Fine

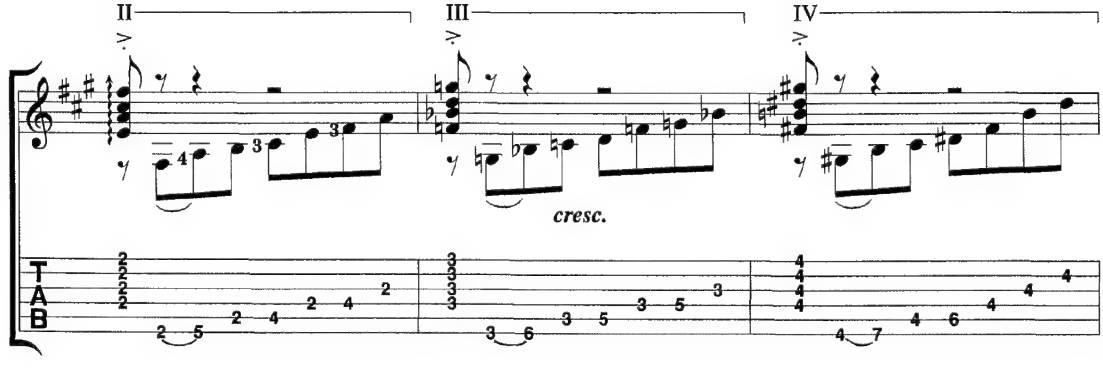

B
II
(II)
II
mf (swinging)
T
A
B

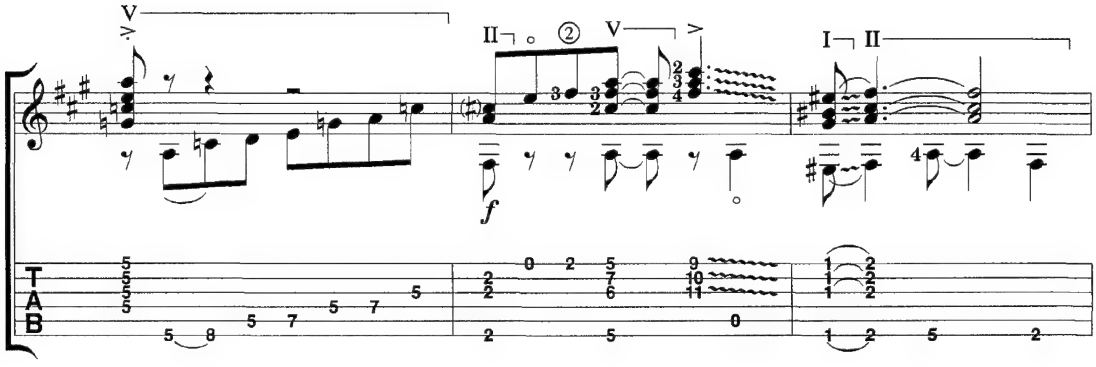

IX
II
T
A
B

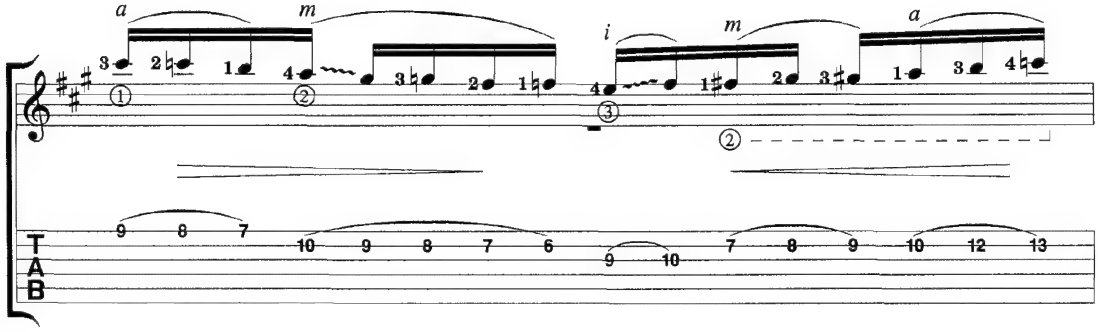

I ~ II
IV
V
VIII ~ IX
f
ff
T
A
B

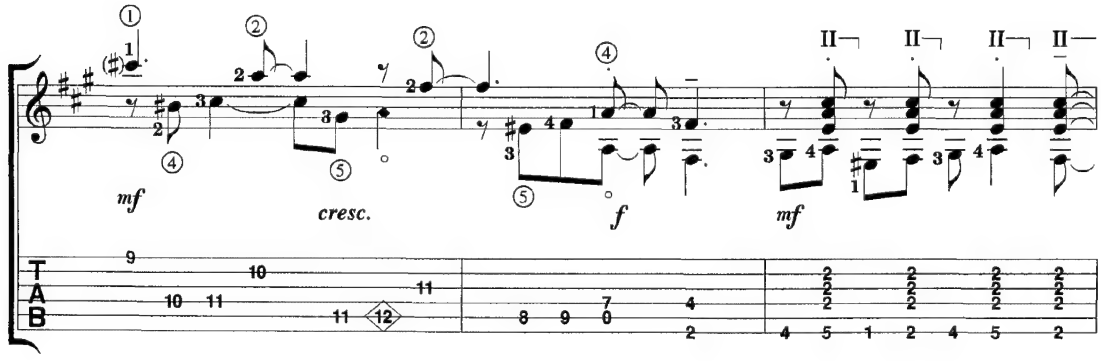

mf
sfz

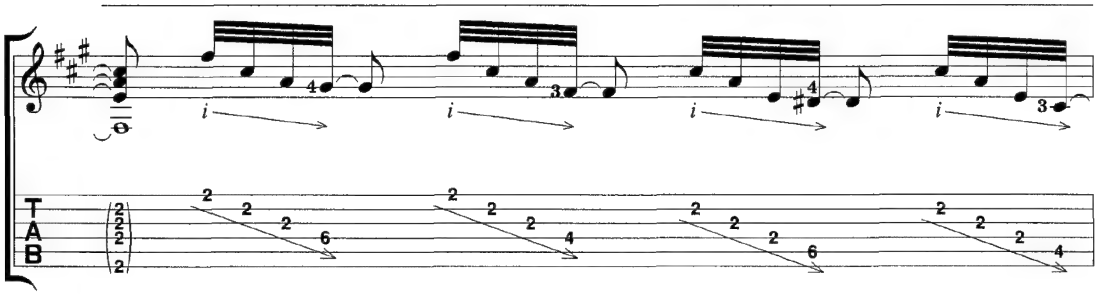

p
p
p

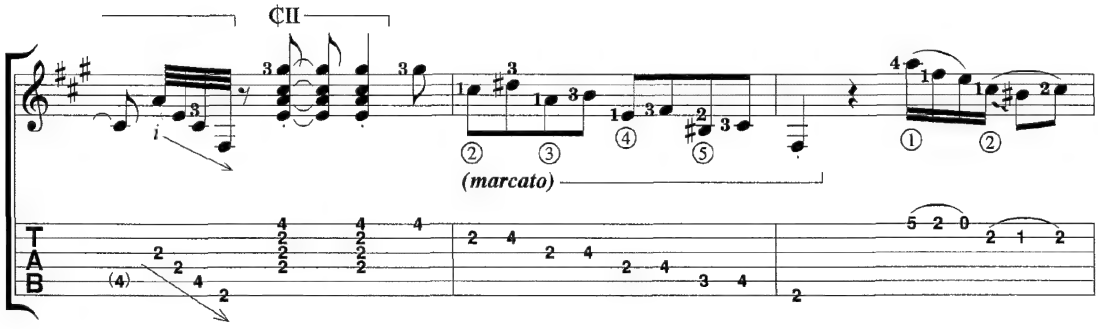

cresc.

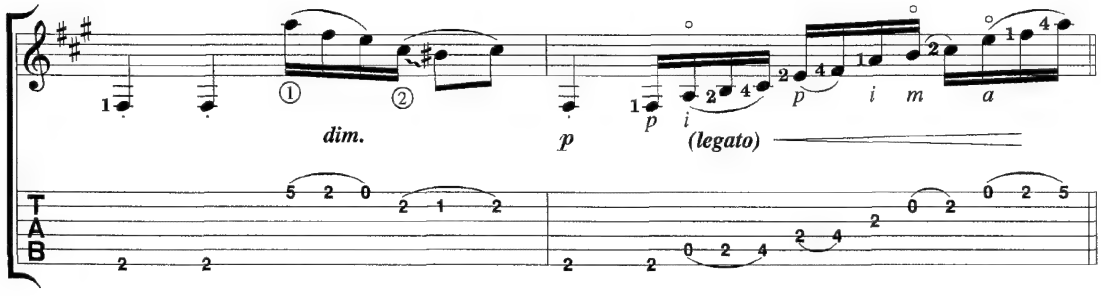

V
II
V
I
II
f


a
m
i
m
a

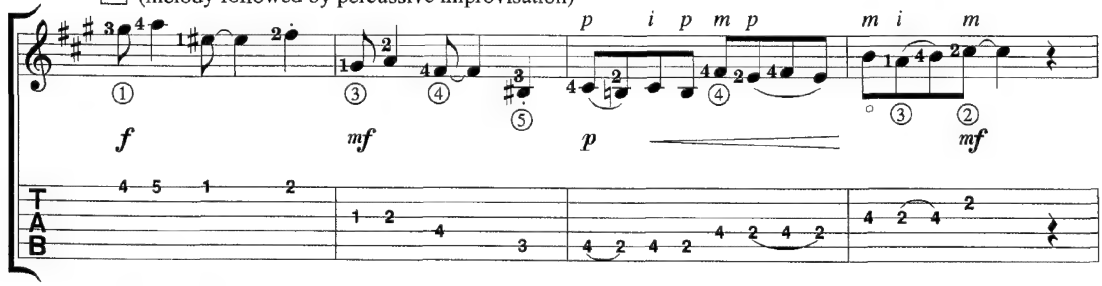

mf
cresc.
f
mf



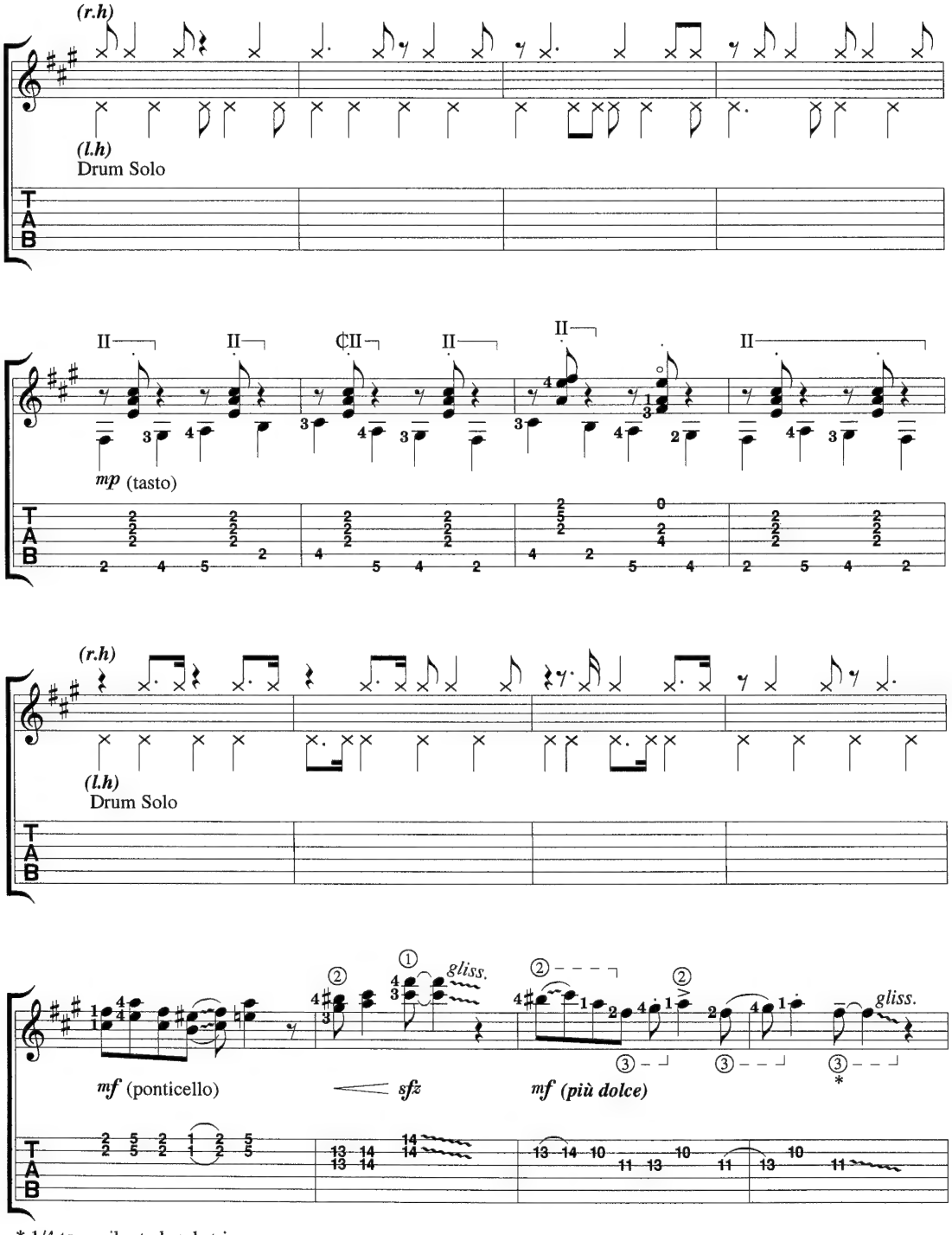




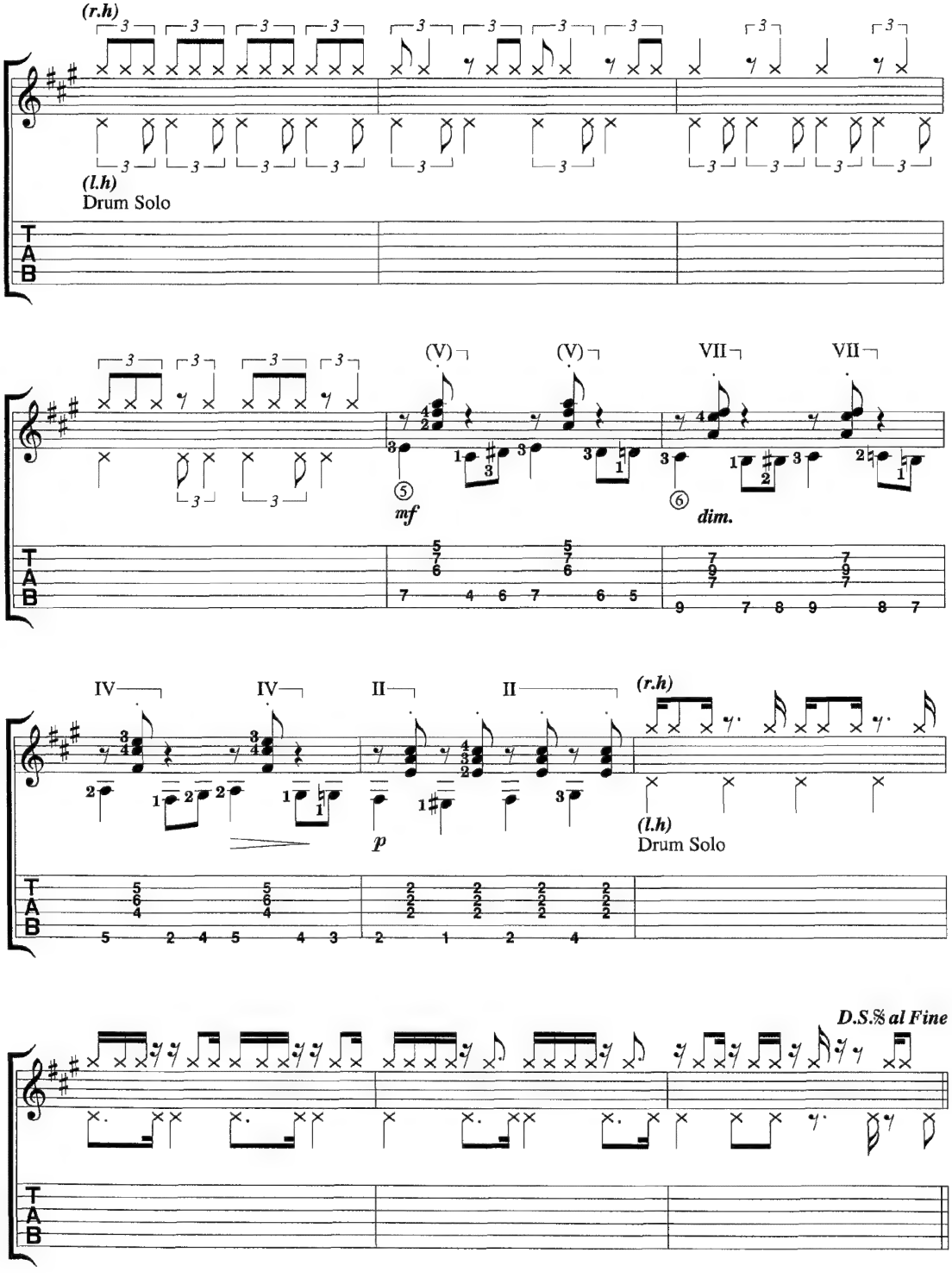
C Trade 4 bars *
(melody followed by percussive improvisation)



* Like a trio: Guitar, Double Bass, Drums.



* 1/4 tone vibrato bend string.


(r.h)
(l.h)
Drum Solo
(V)
(V)
VII
VII
mf
dim.
IV
IV
II
II
p
(r.h)
(l.h)
Drum Solo
D.S.𝄋 al Fine
T
A
B

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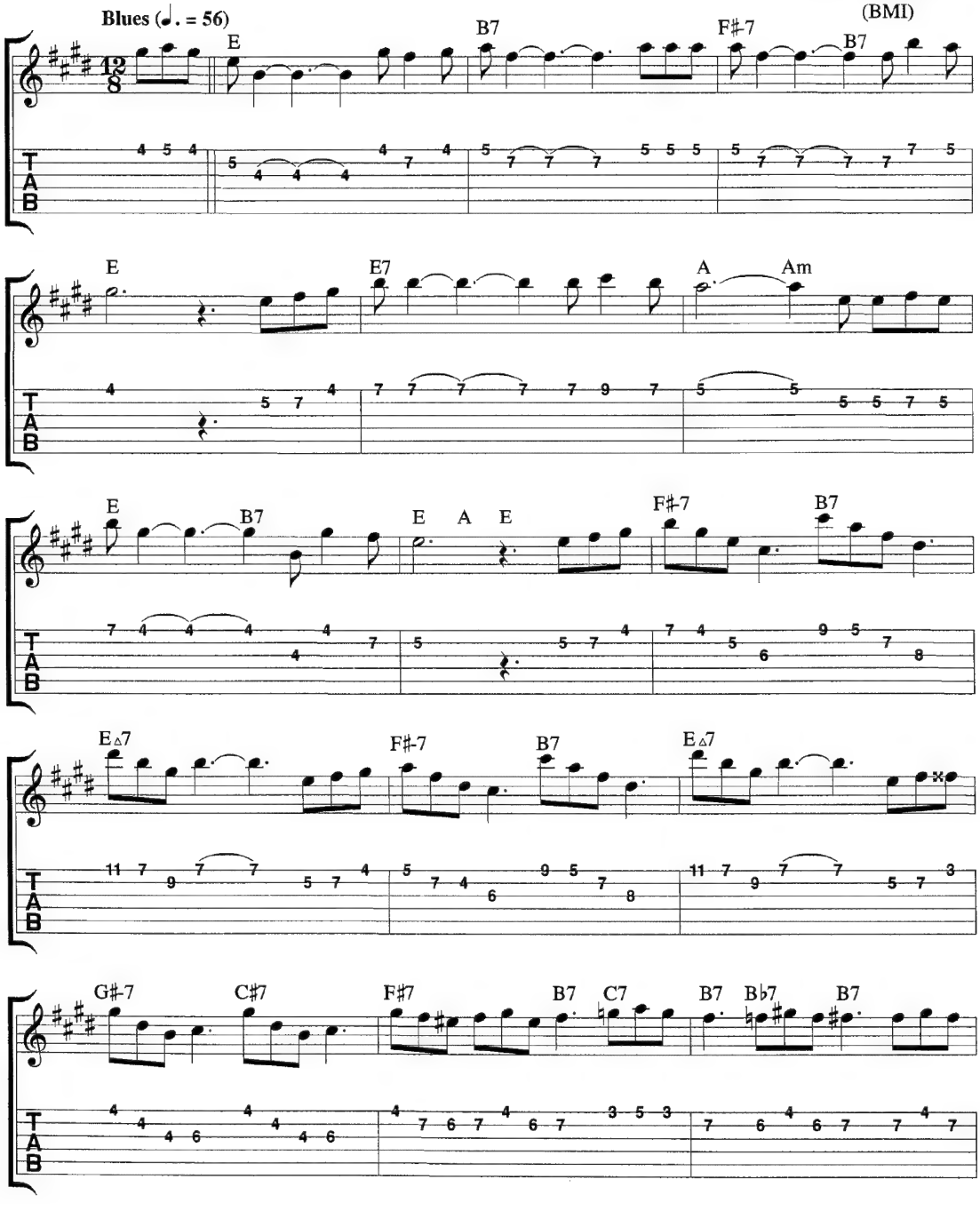
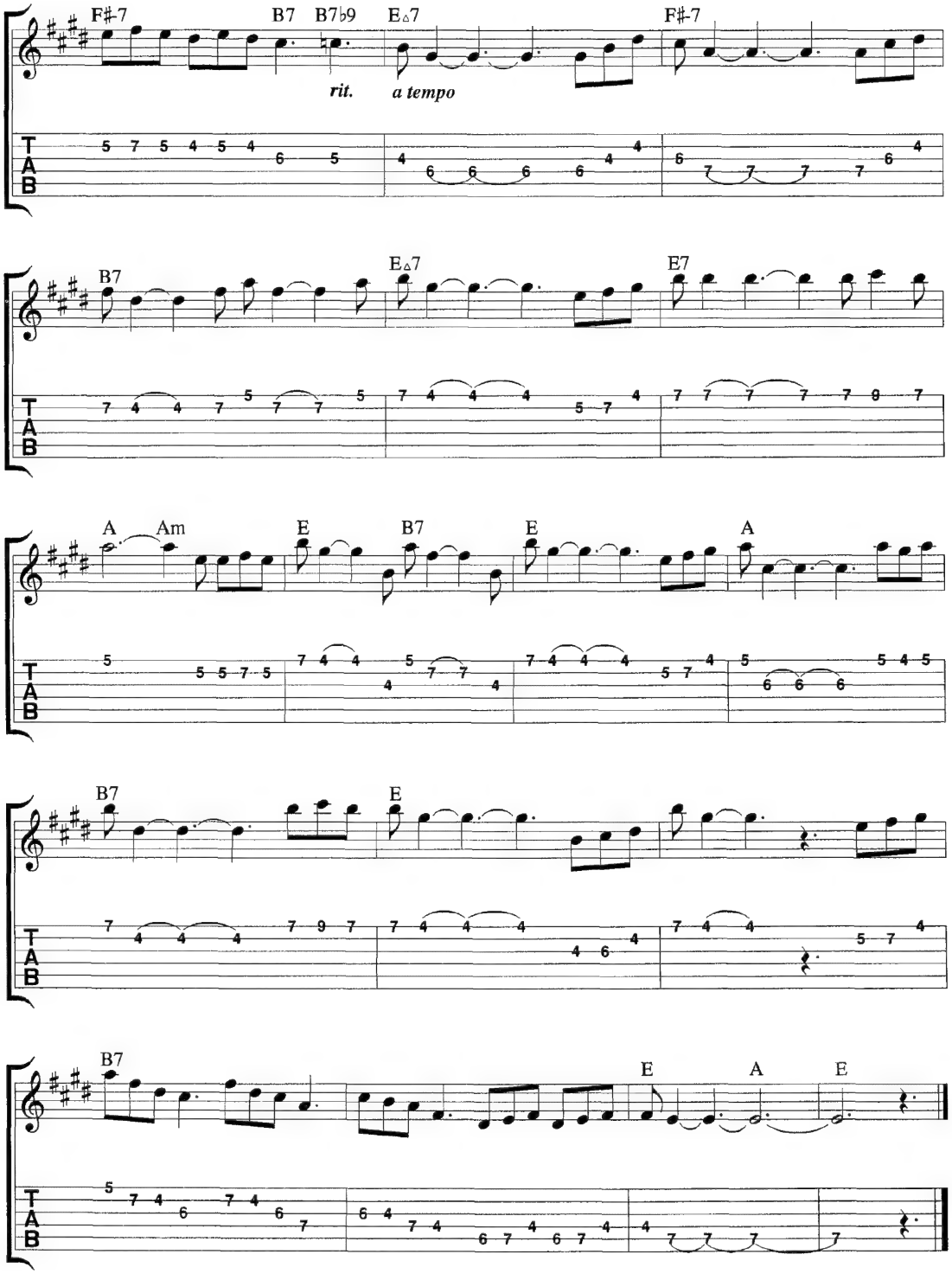
Maybe Tomorrow

By: John Griggs
Carlos Barbosa-Lima
(BMI)

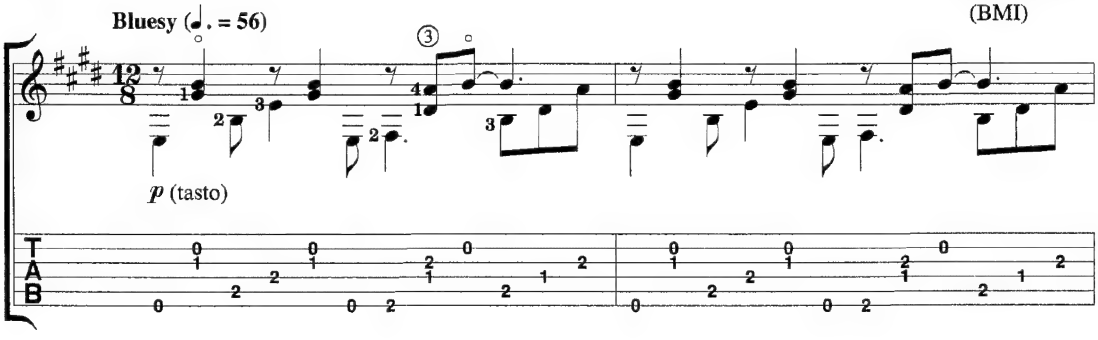


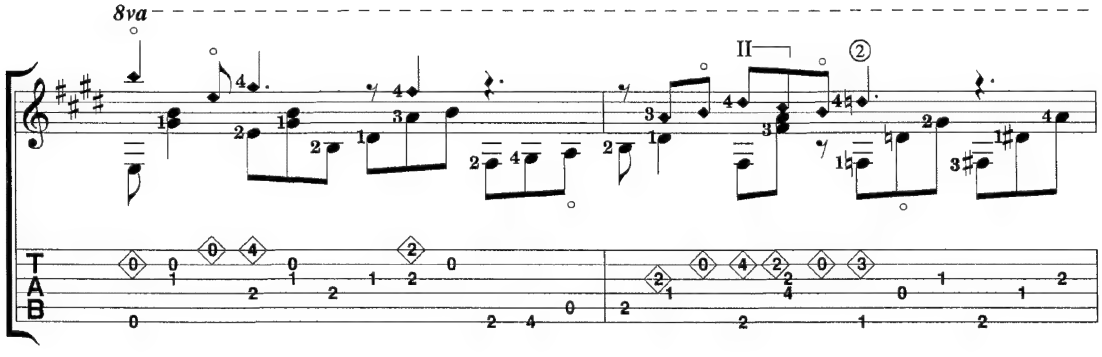

F♯-7
B7
B7♭9
E△7
F♯-7
rit.
a tempo
B7
E△7
E7
A
Am
E
B7
E
A
B7
E
B7
E
A
E
T
A
B

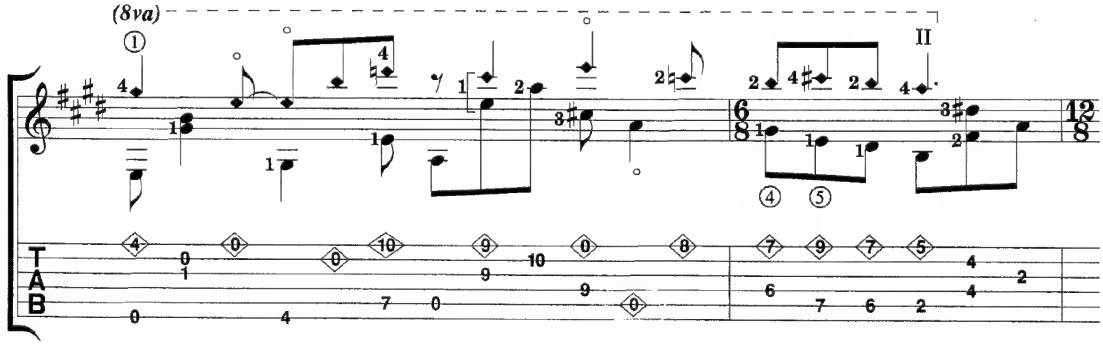
Maybe Tomorrow

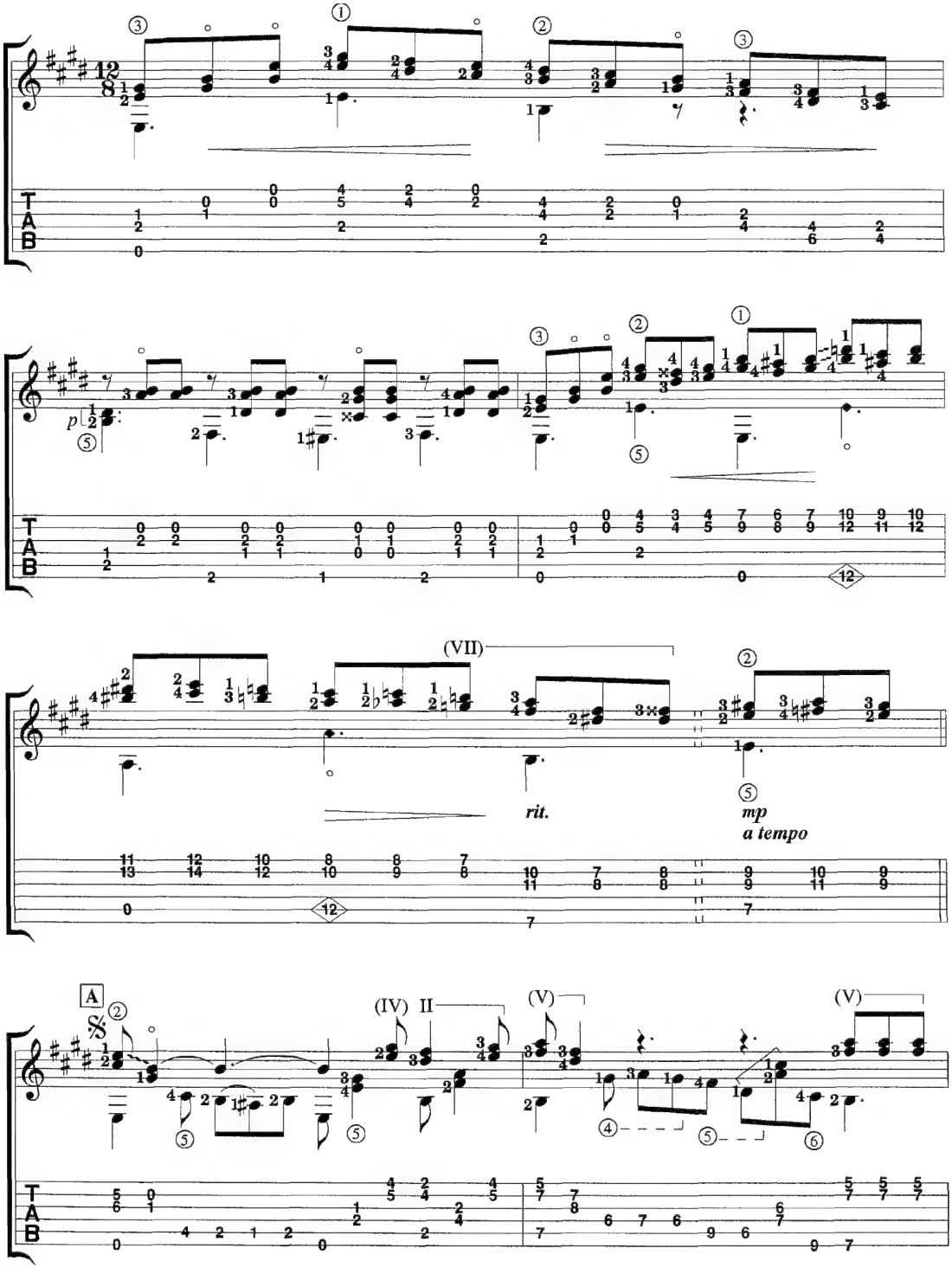
By: John Griggs
Carlos Barbosa-Lima
(BMI)

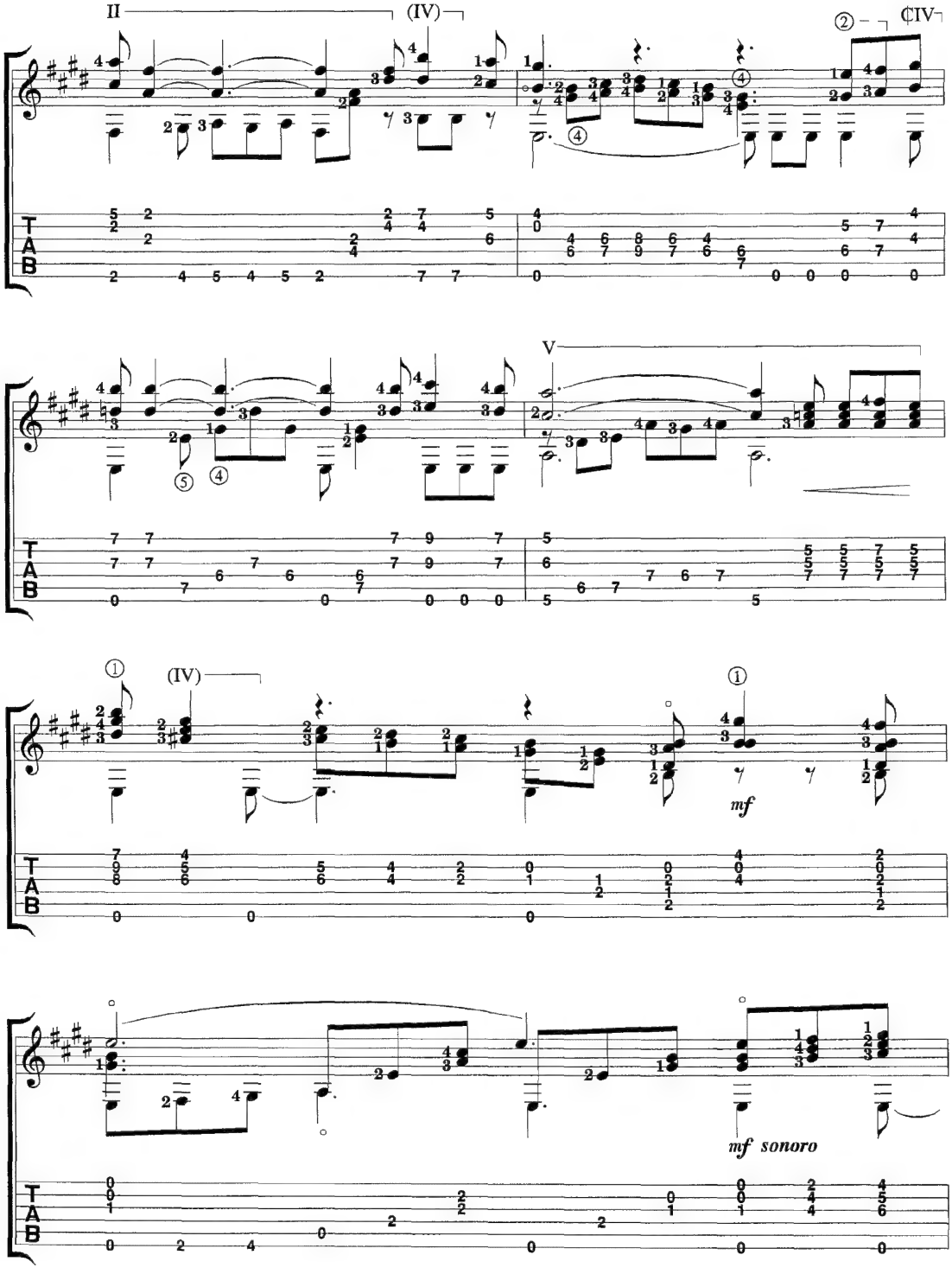
Introd.

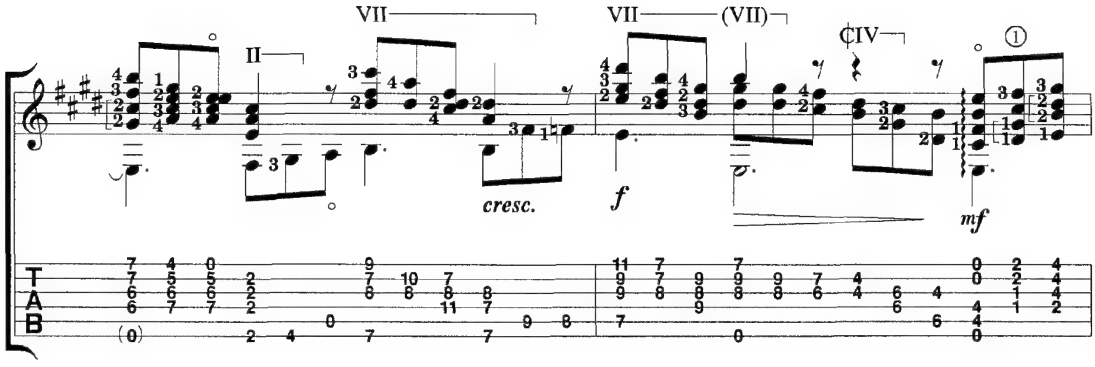


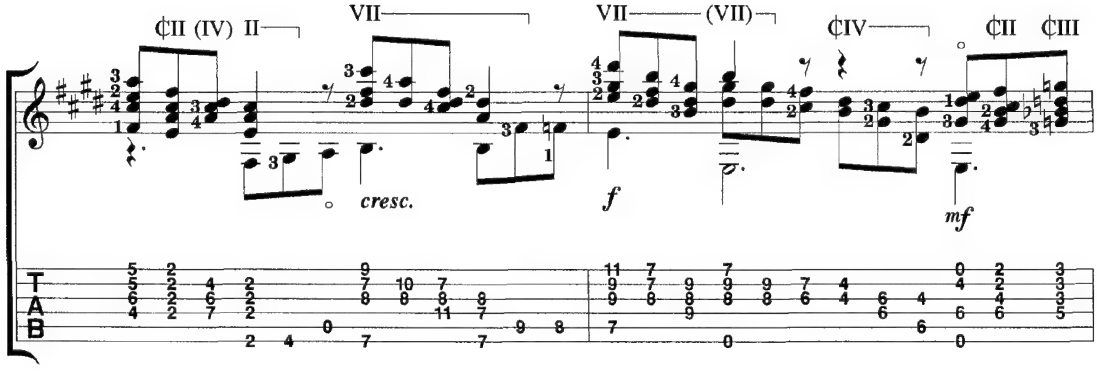


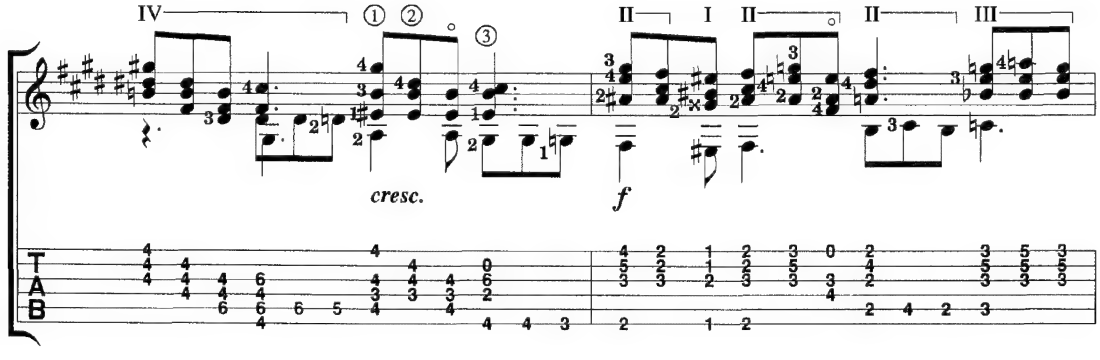


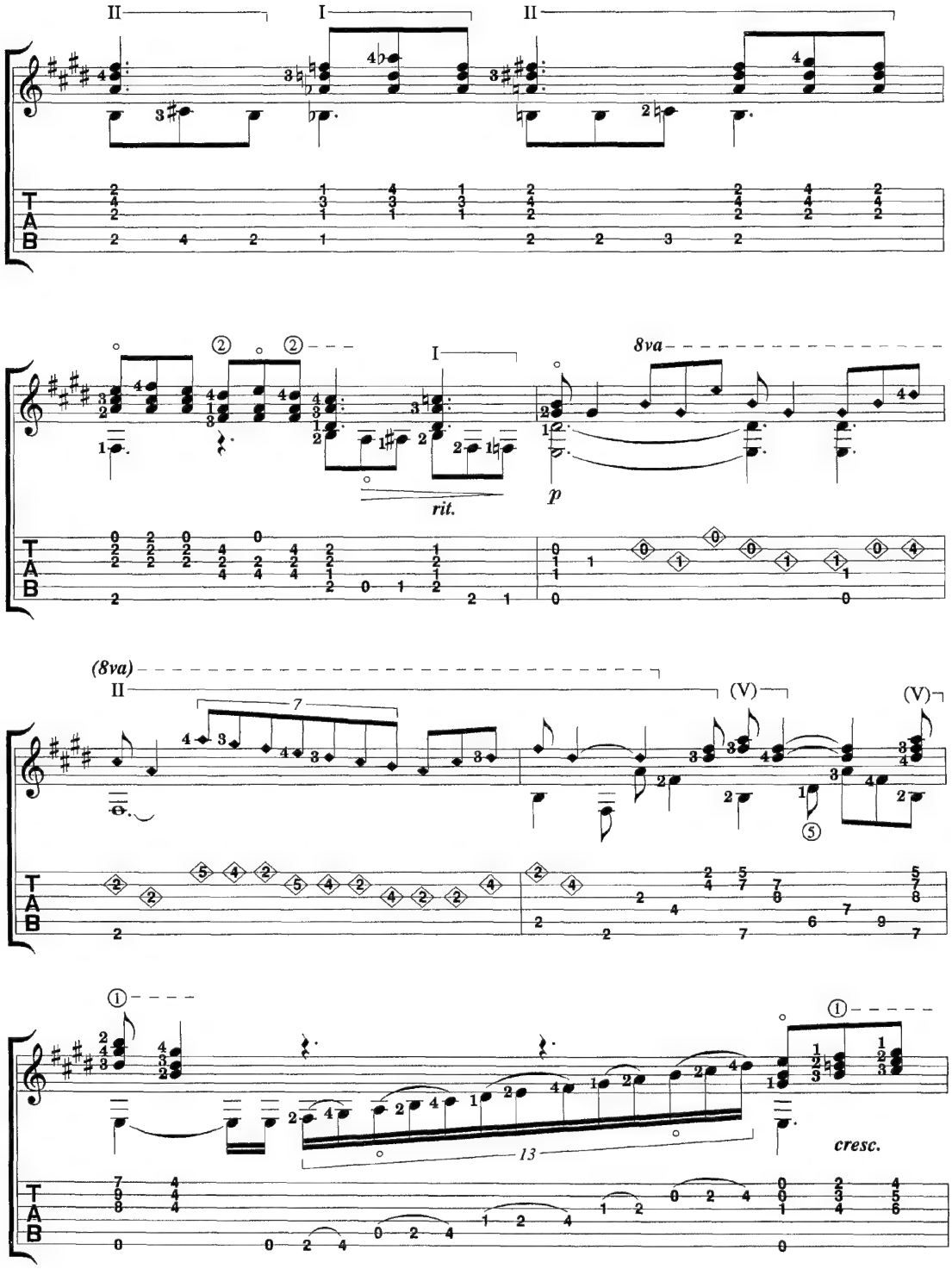

(VII)
rit.
mp
a tempo
A
(IV) II
(V)
(V)

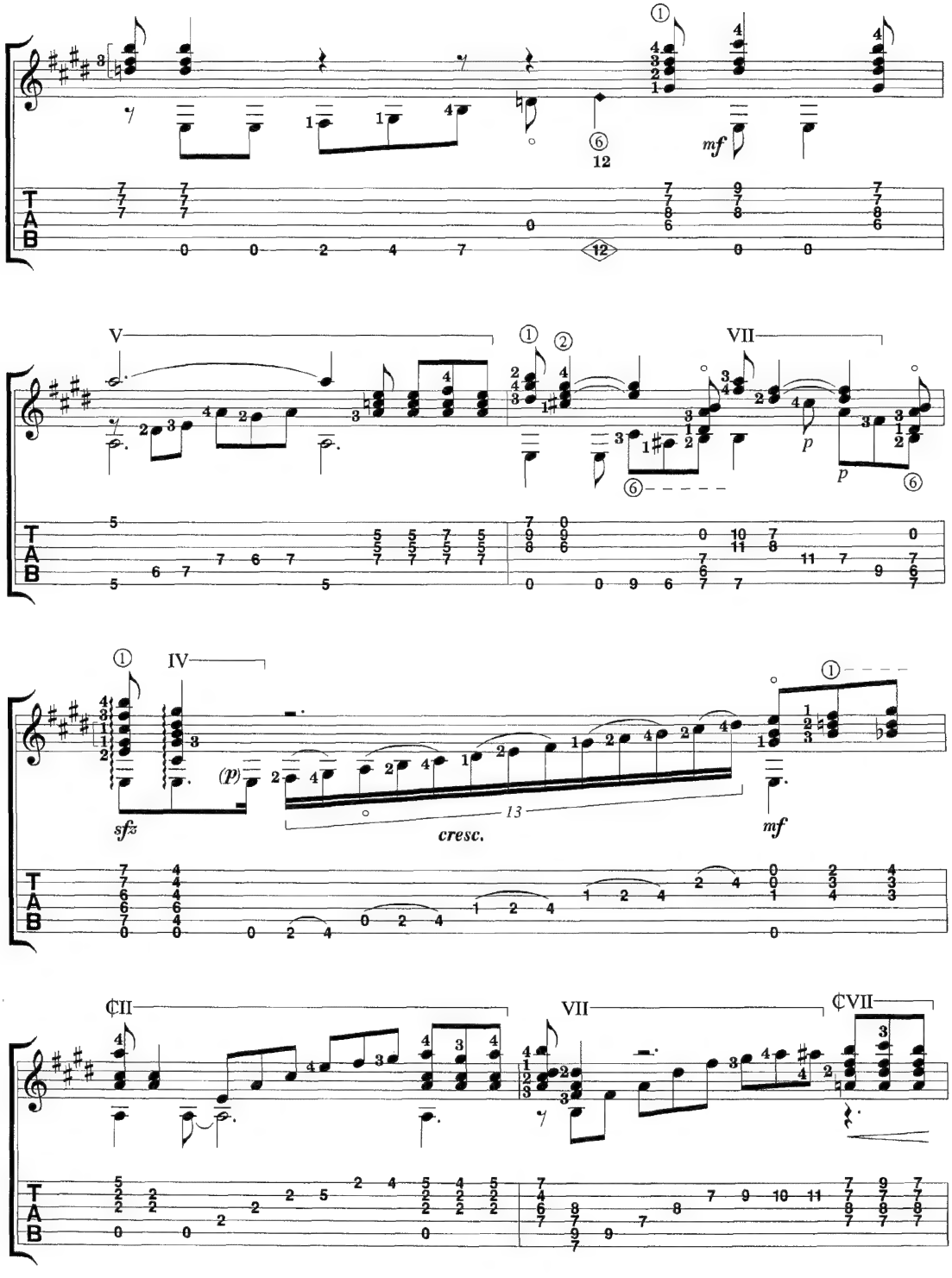

II
(IV)
②
¢IV
V
①
(IV)
①
mf
mf sonoro

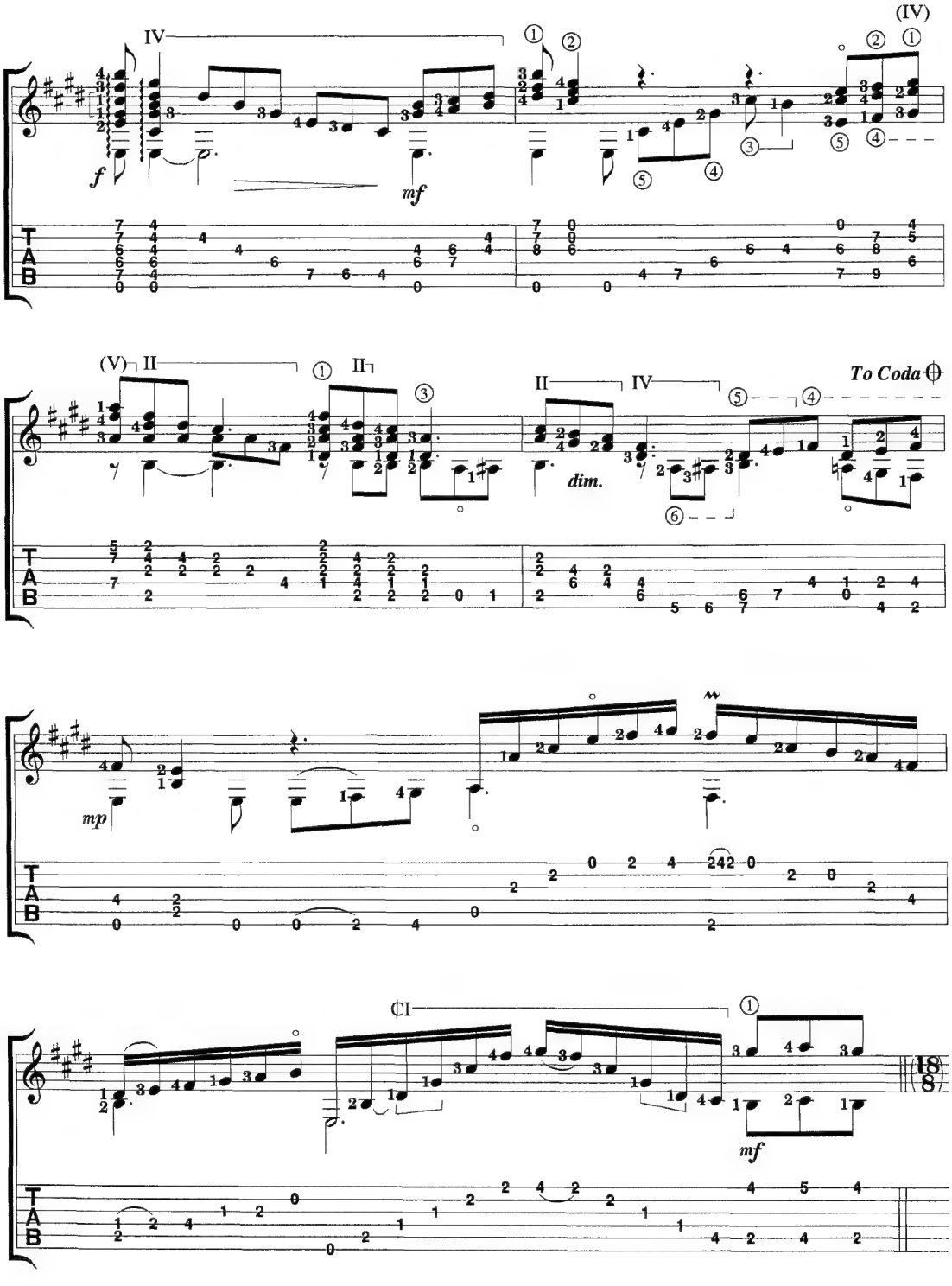

VII
II
VII
(VII)
¢IV
①
cresc.
f
mf
T
A
B

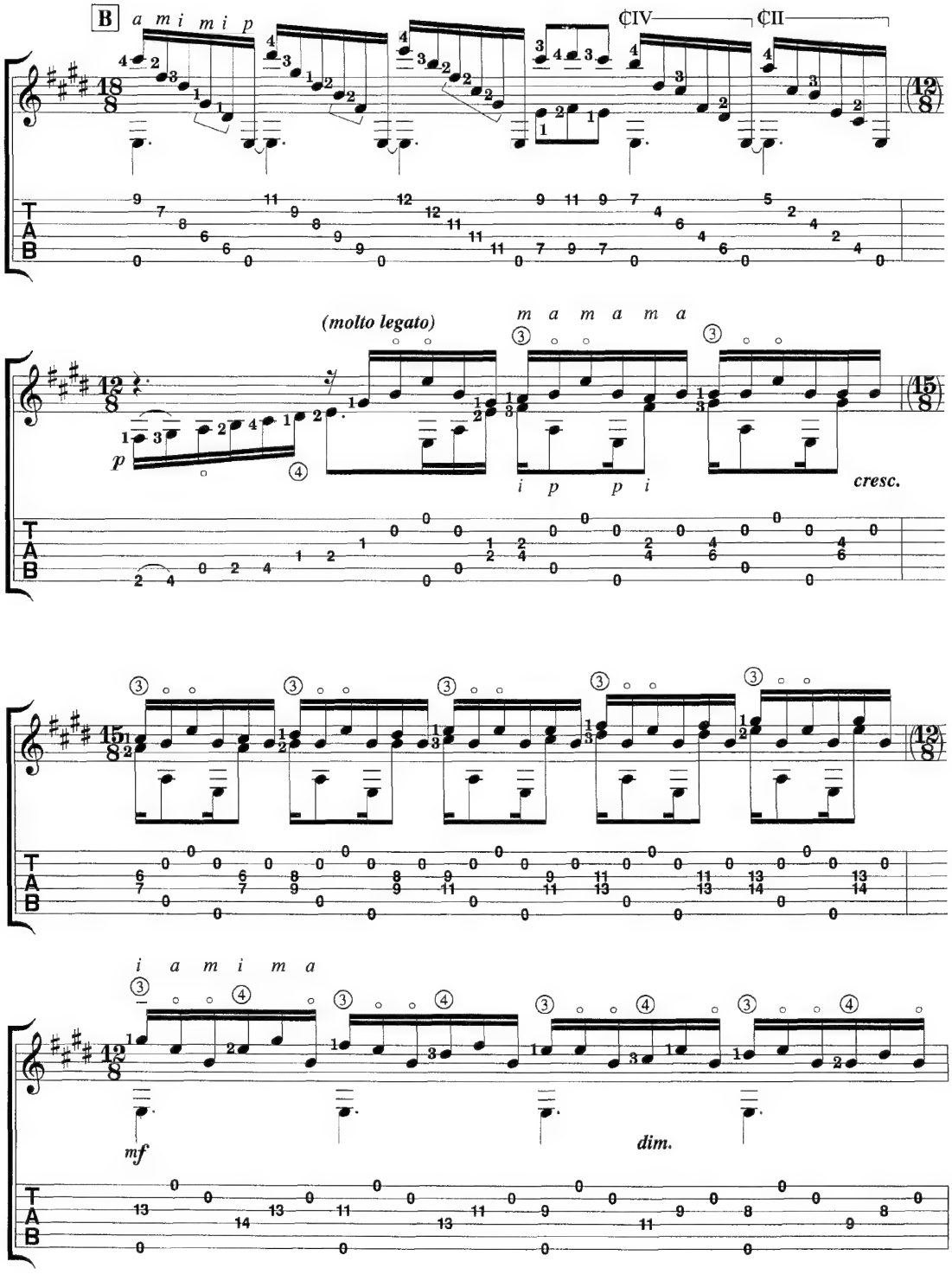

¢II (IV) II
VII
VII
(VII)
¢IV
¢II ¢III
cresc.
f
mf
T
A
B

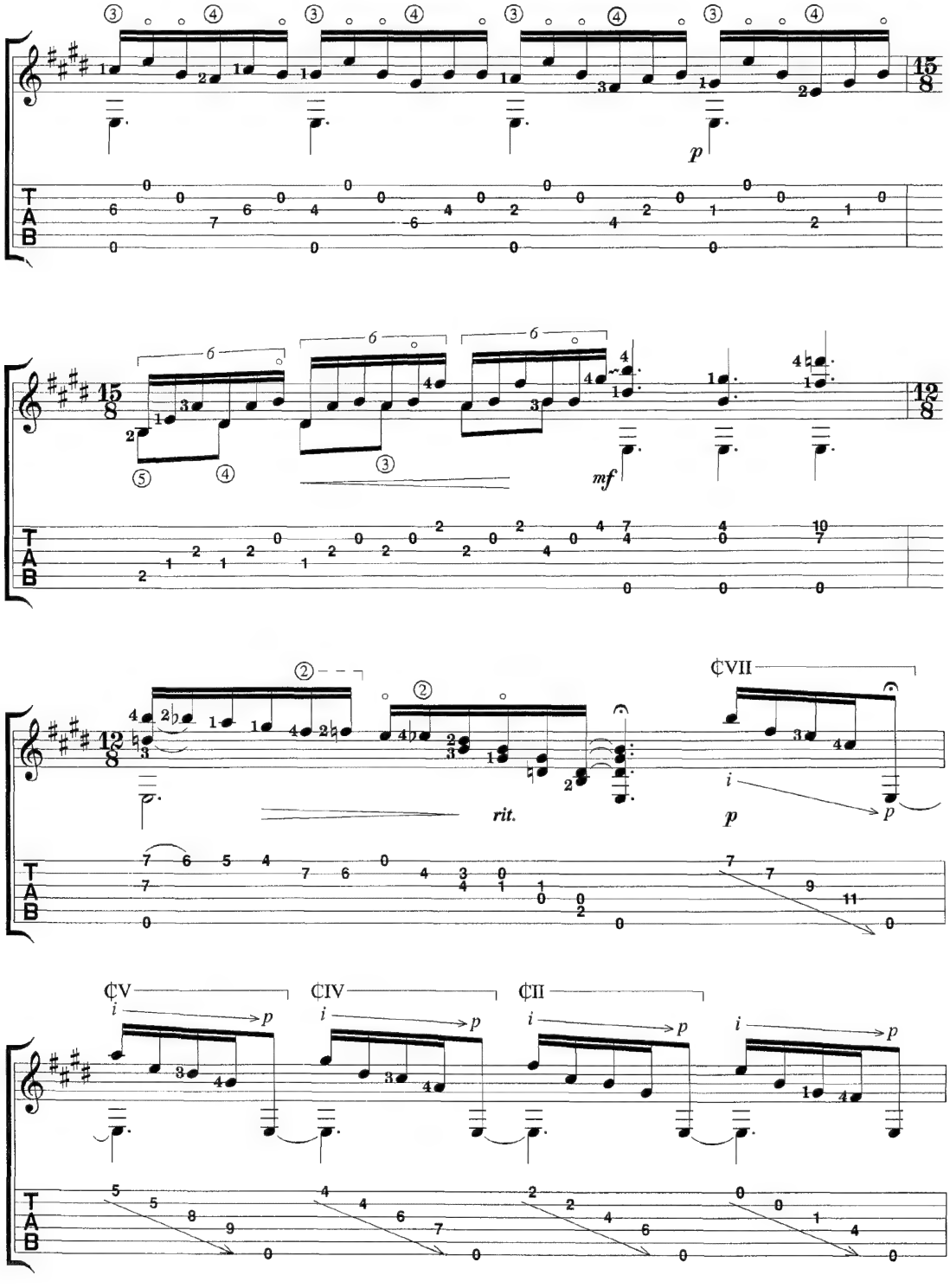

IV
① ②
③
II
I
II
II
III
cresc.
f
T
A
B

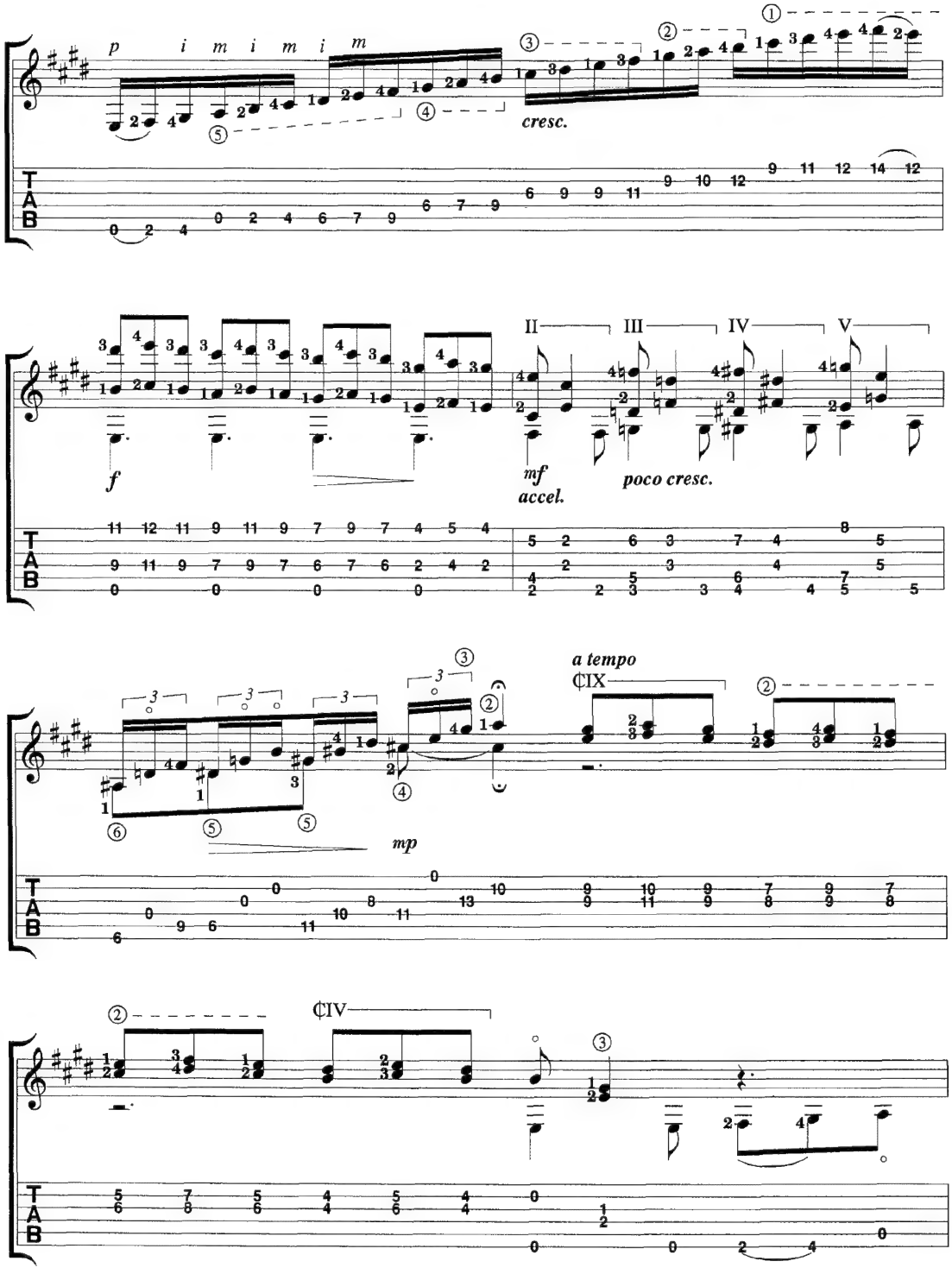

II
I
II
8va
rit.
p
(8va)
II
7
(V)
(V)
13
cresc.

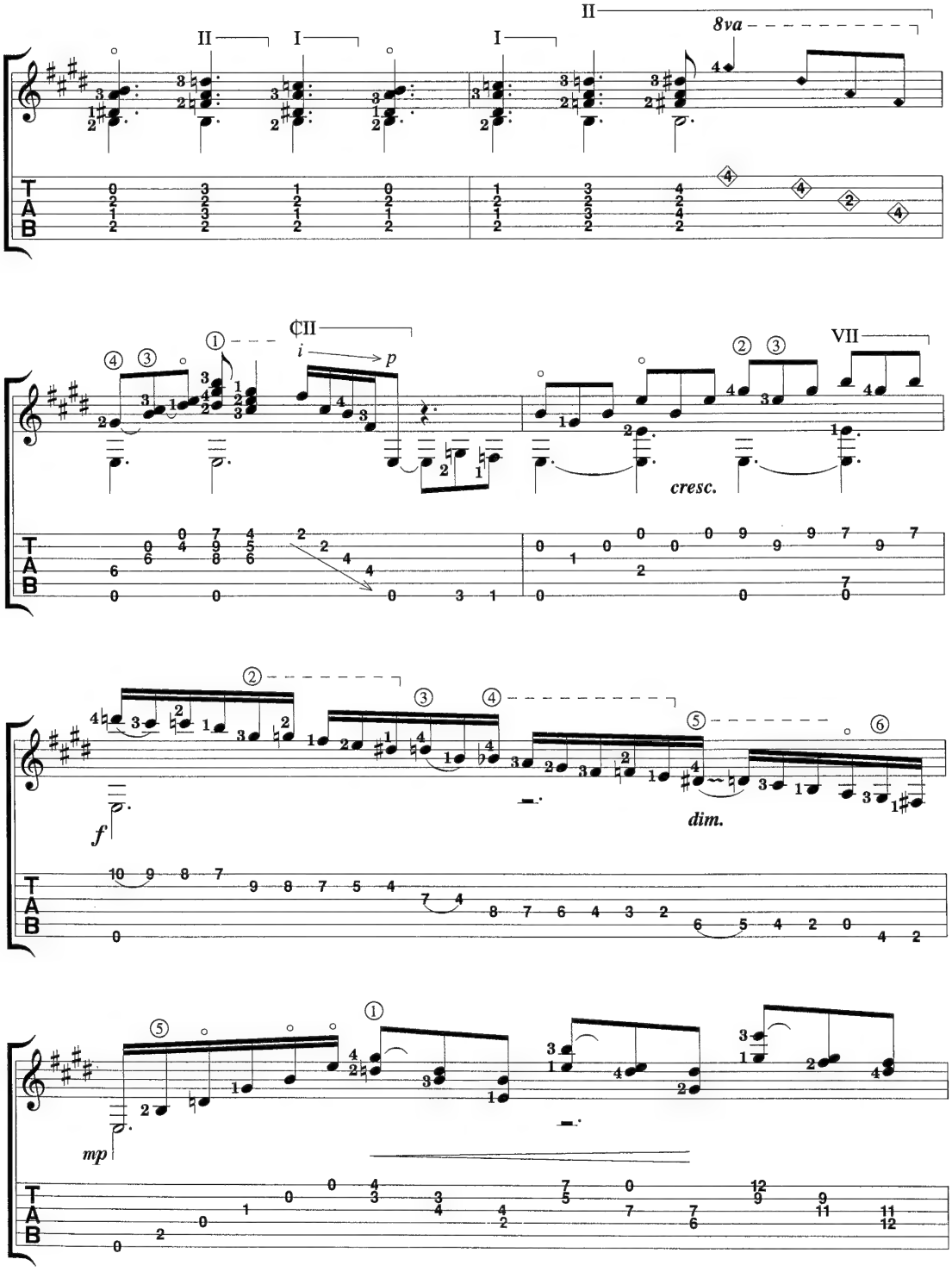

V
VII
IV
sfz
(p)
cresc.
mf
p
¢II
VII
¢VII

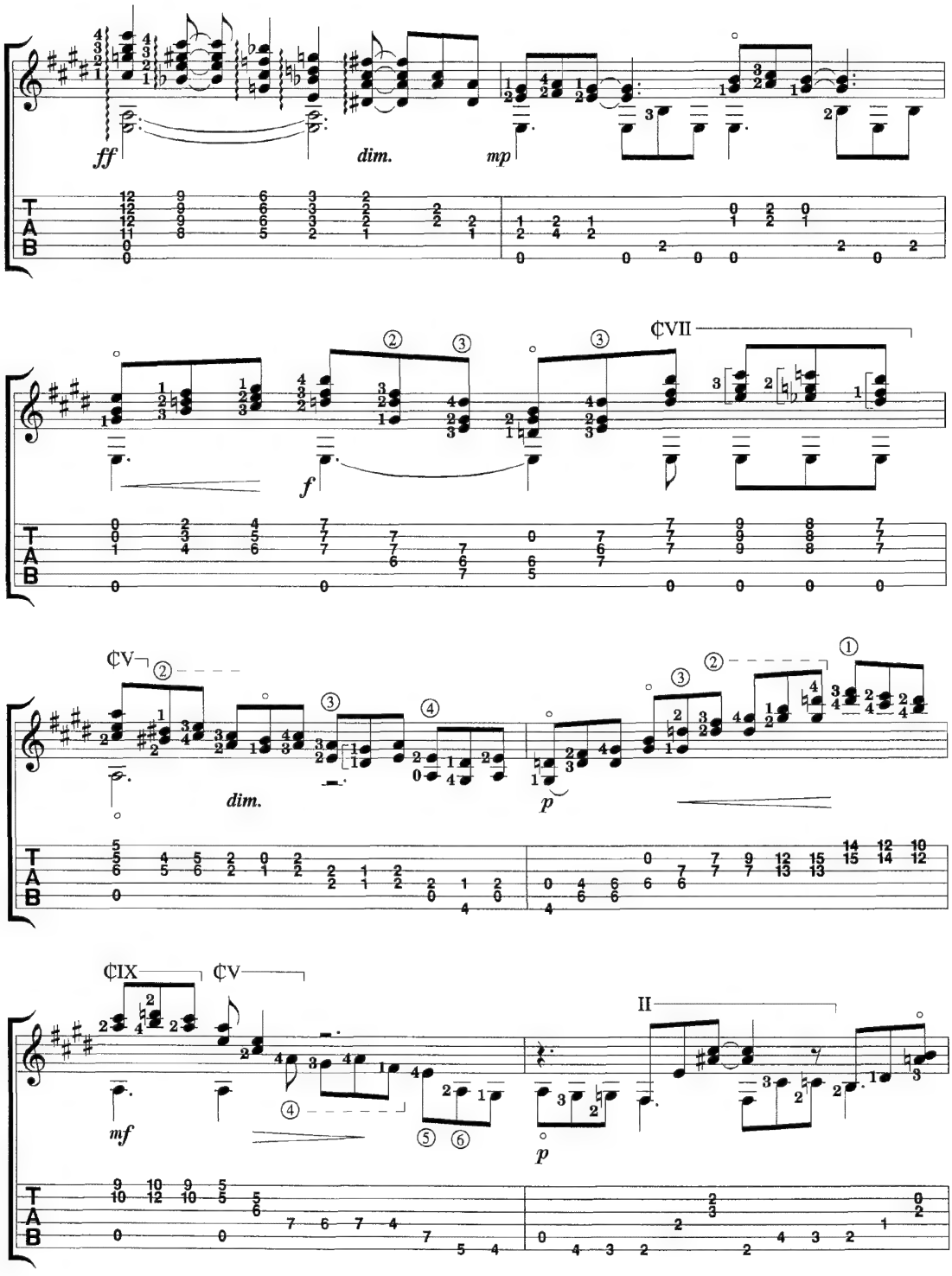

IV
(IV)
f
mf
(V)
II
II
II
IV
To Coda
dim.
mp
mf

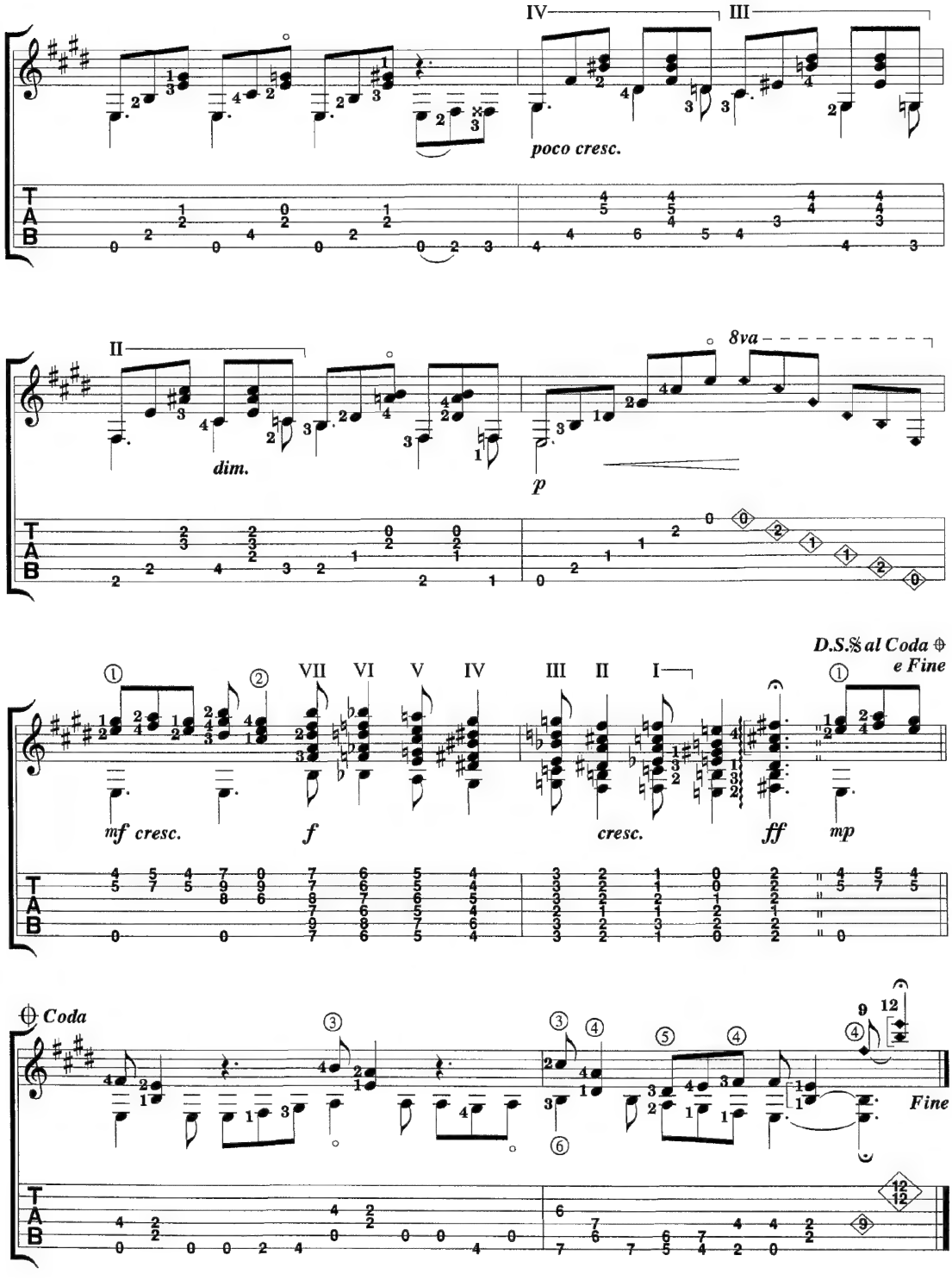

B
a m i m i p
¢IV
¢II
(molto legato)
m a m a m a
p
i p p i
cresc.
i a m i m a
mf
dim.
T
A
B


p
mf
rit.
¢VII
¢V
¢IV
¢II


p i m i m i m
cresc.
f
mf
accel.
poco cresc.
II
III
IV
V
a tempo
¢IX
mp
¢IV
T
A
B


II
I
I
II
8va
T
A
B
¢II
i
p
VII
cresc.
f
dim.
mp


ff
dim.
mp
¢VII
f
¢V
dim.
p
¢IX
¢V
mf
II
p


IV
III
poco cresc.
II
dim.
8va
p
D.S.𝄋 al Coda
e Fine
VII
VI
V
IV
III
II
I
mf cresc.
f
cresc.
ff
mp
Coda
Fine
T
A
B

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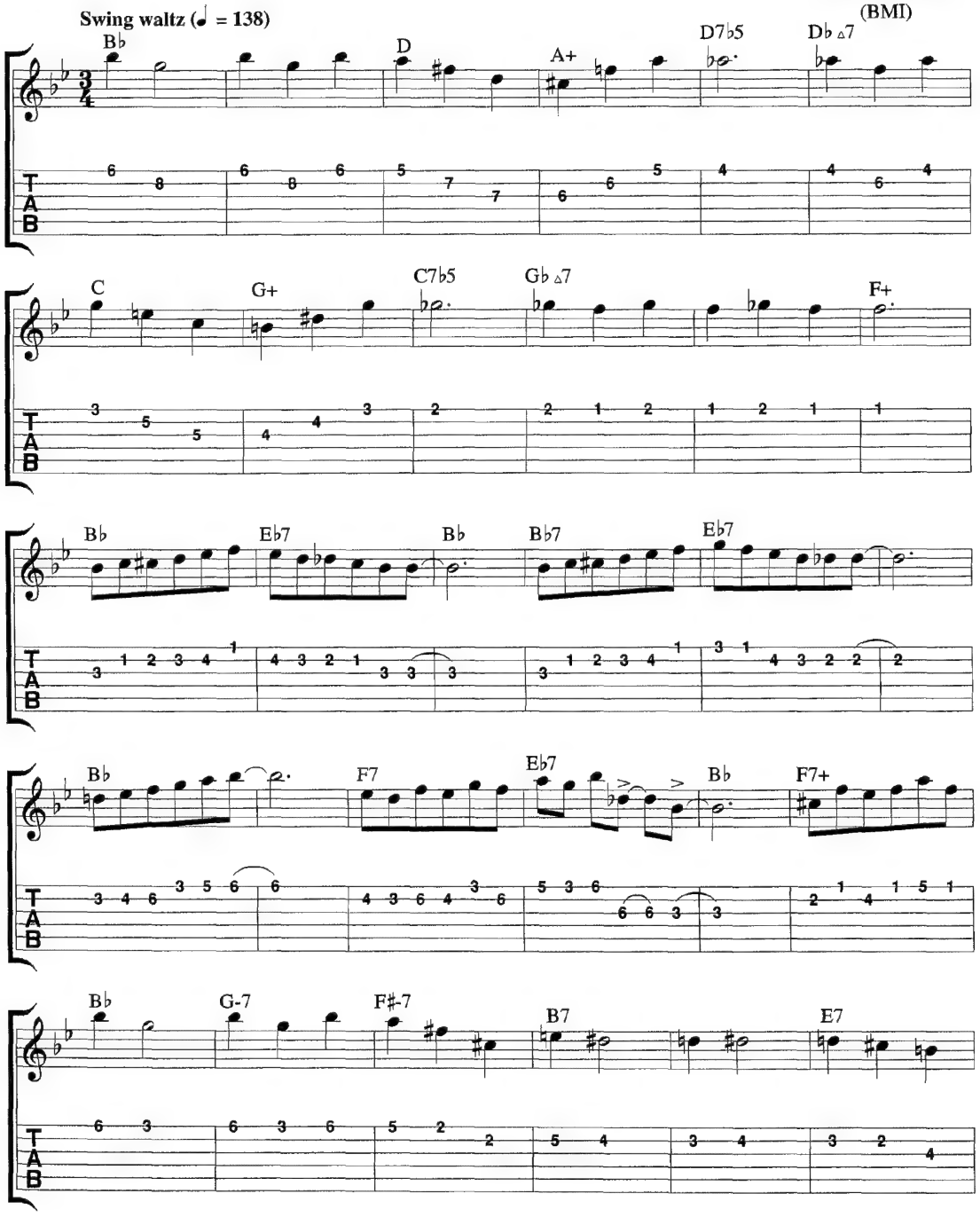
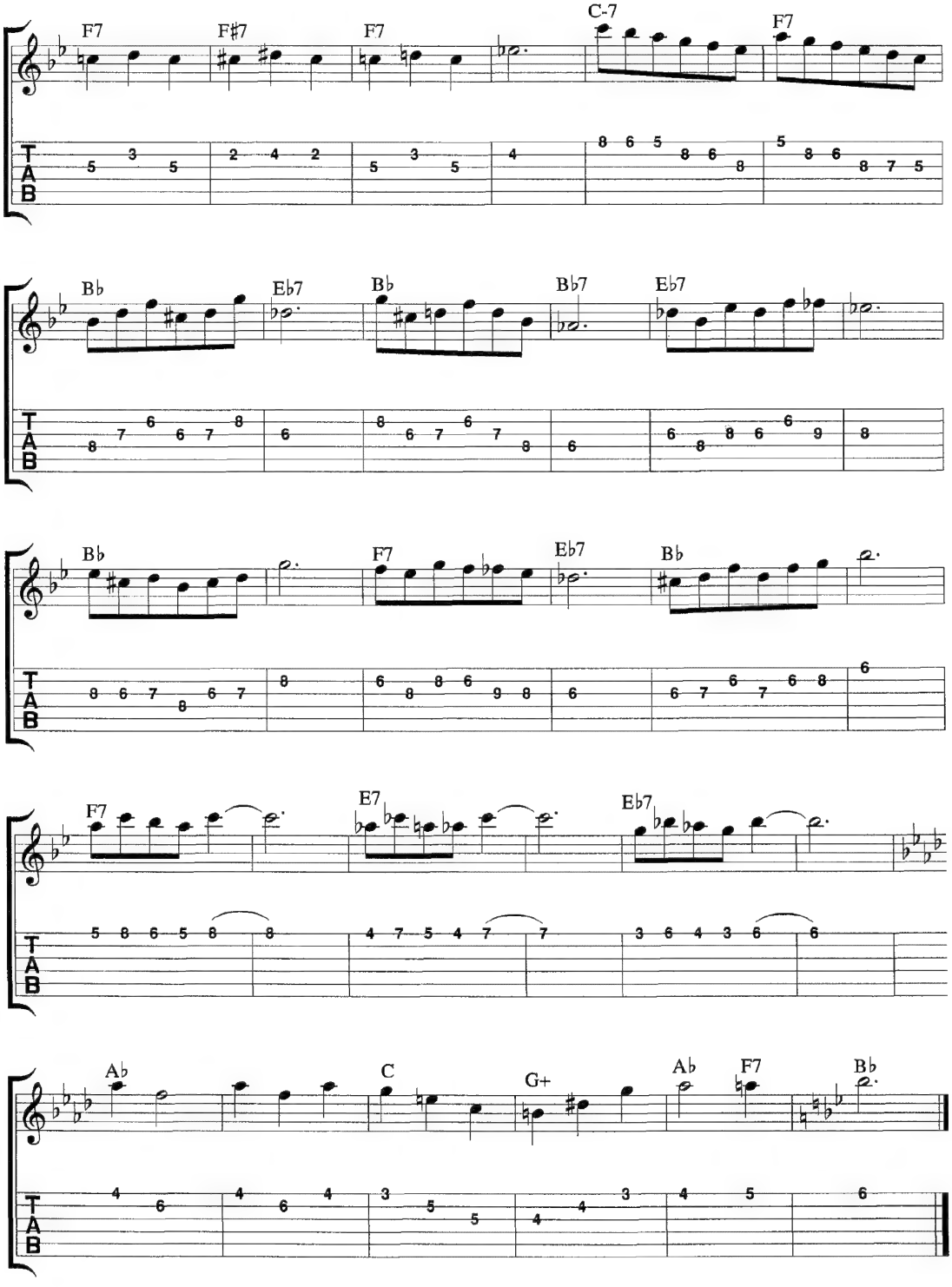
Blue Clouds

by: John Griggs
Carlos Barbosa-Lima
(BMI)




F7
F#7
F7
C-7
F7
B♭
E♭7
B♭
B♭7
E♭7
B♭
F7
E♭7
B♭
F7
E7
E♭7
A♭
C
G+
A♭
F7
B♭
T
A
B

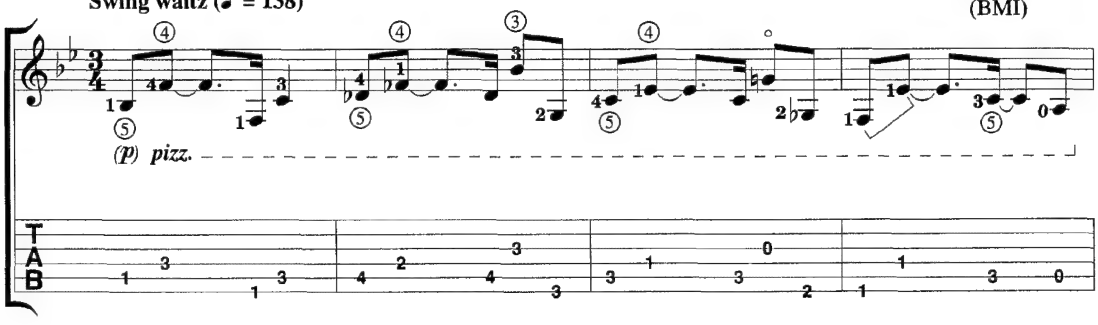
Blue Clouds

Introd.

By: John Griggs
Carlos Barbosa-Lima
(BMI)

Swing waltz (♩ = 138)

(p) pizz.



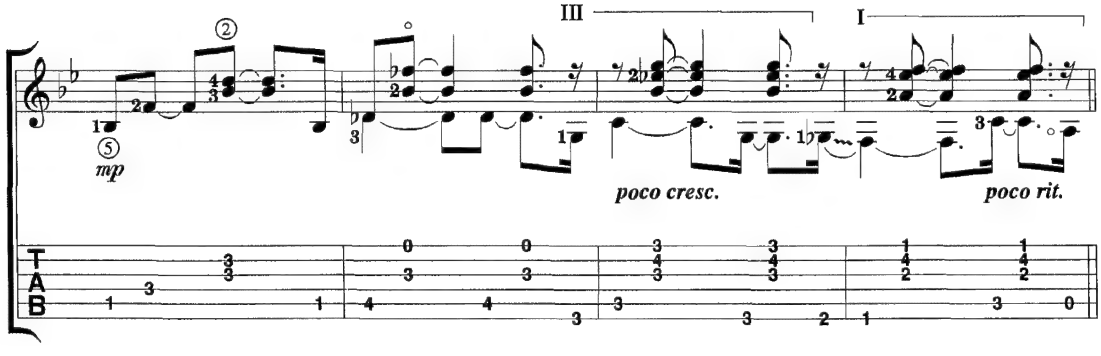
mp

III

I

poco cresc.

poco rit.



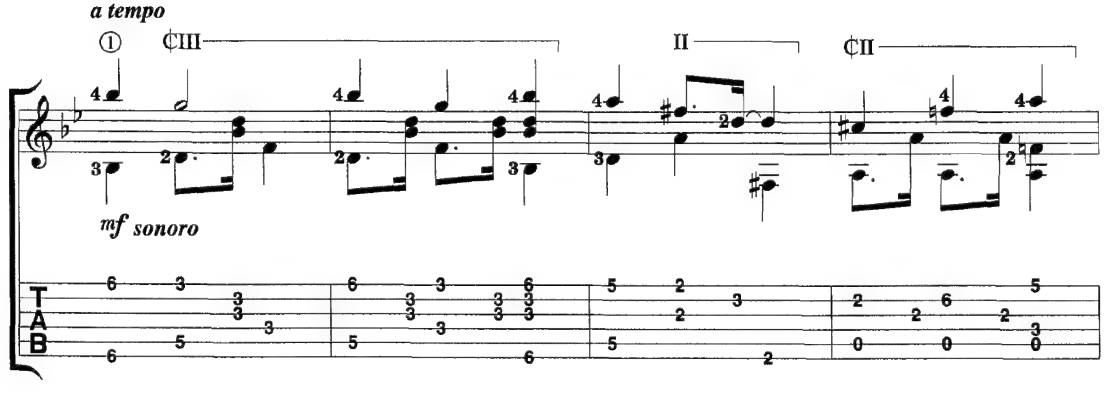
a tempo

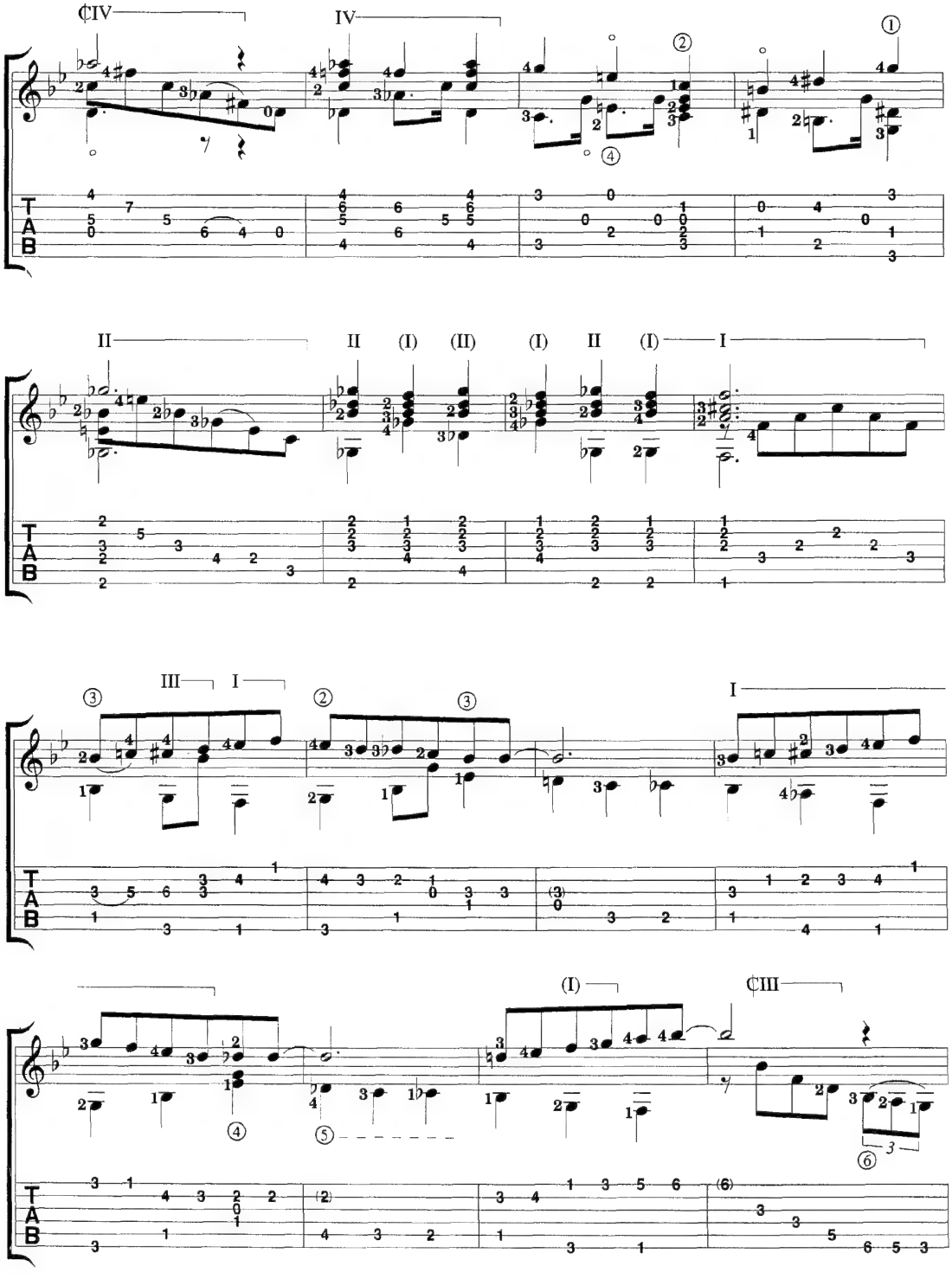
¢III

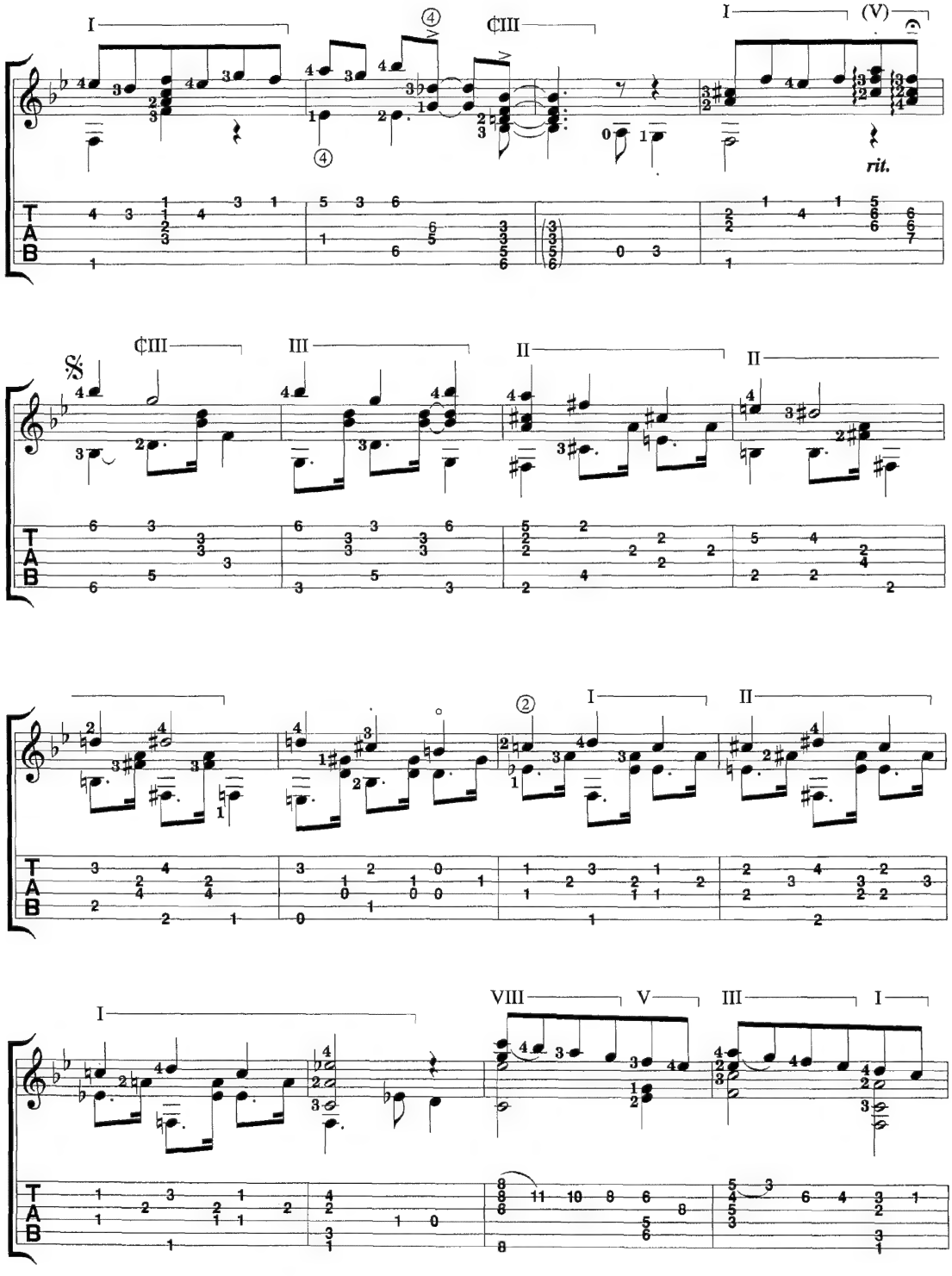
II

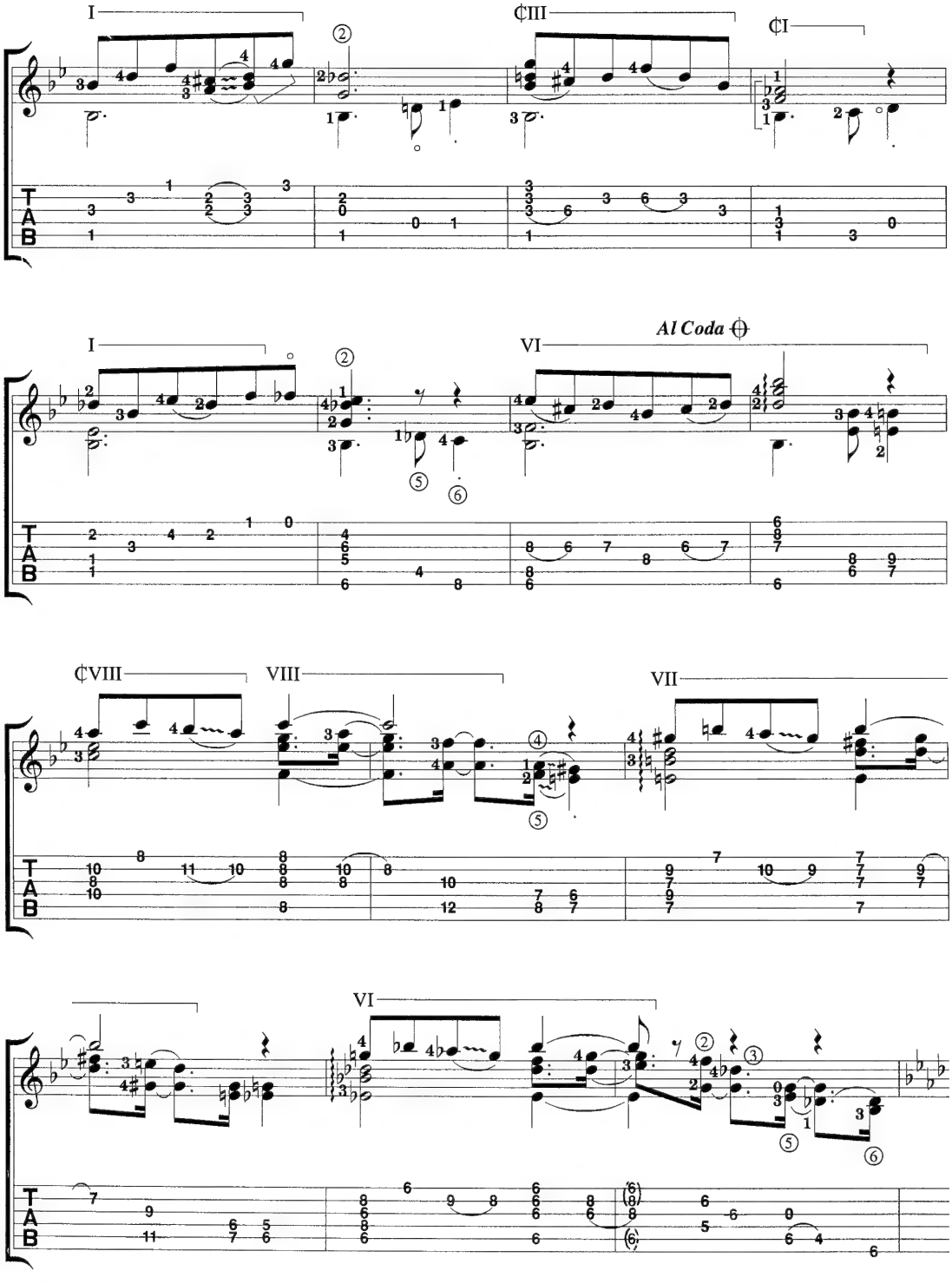
¢II

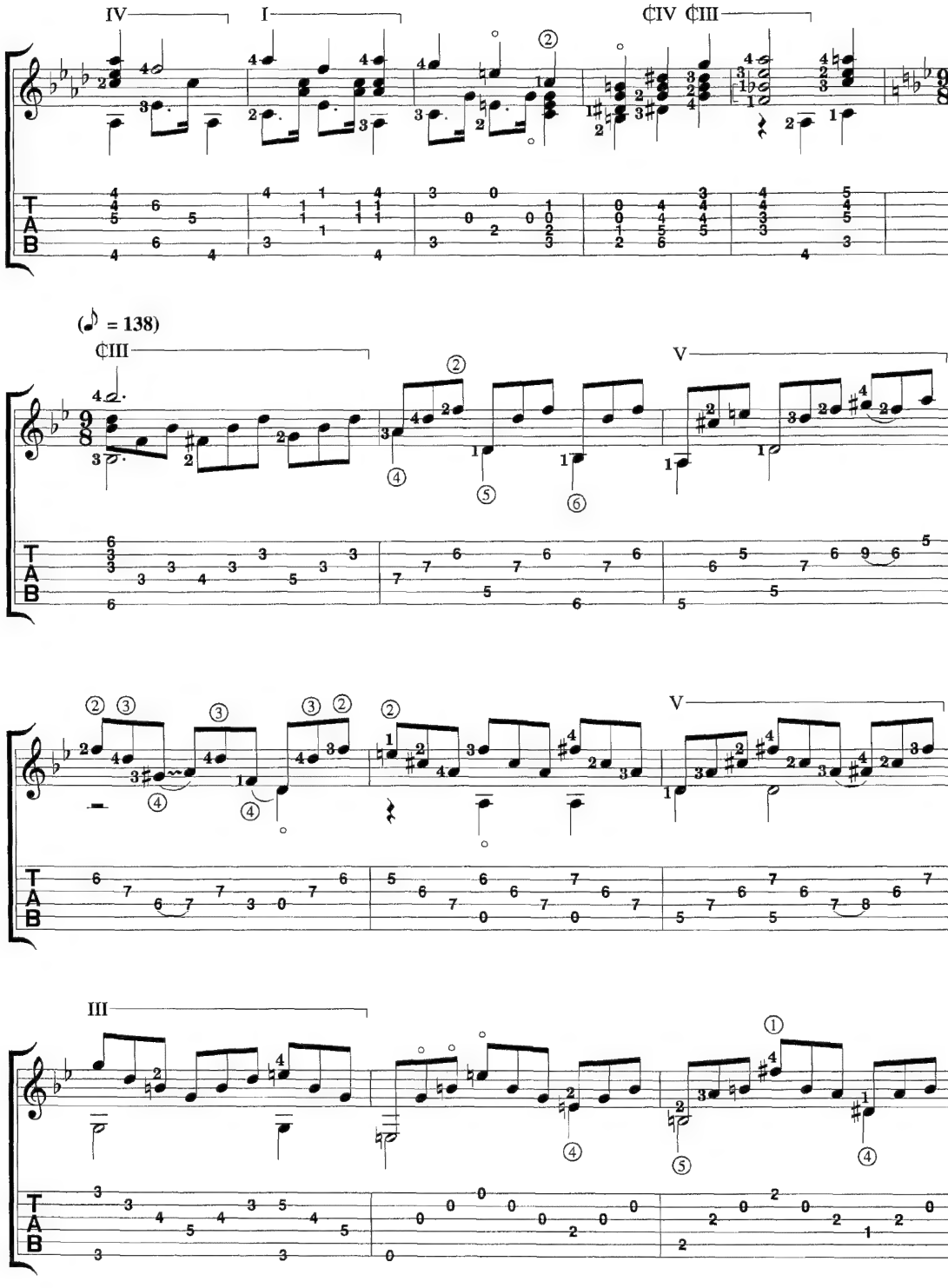
mf sonoro

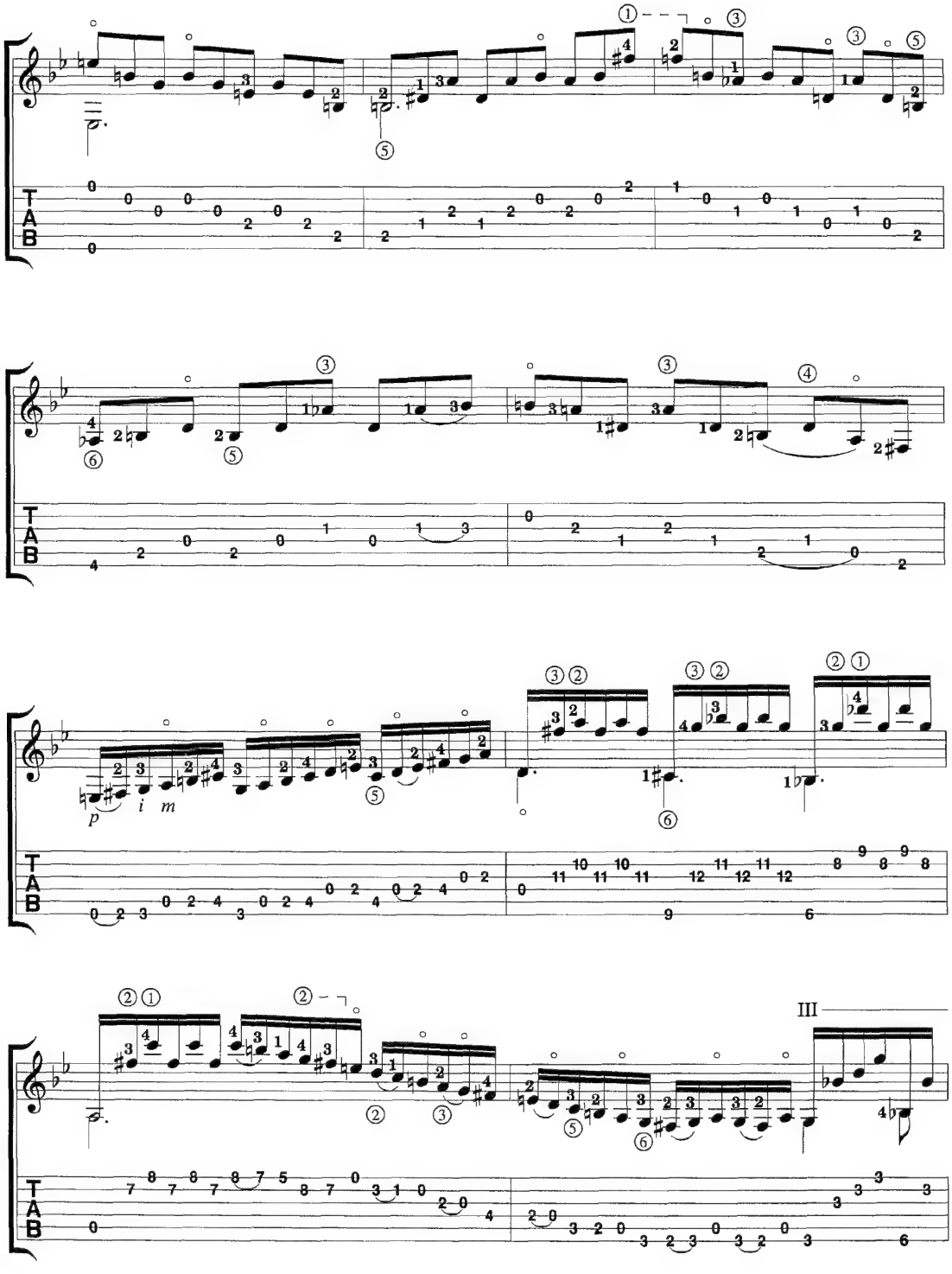


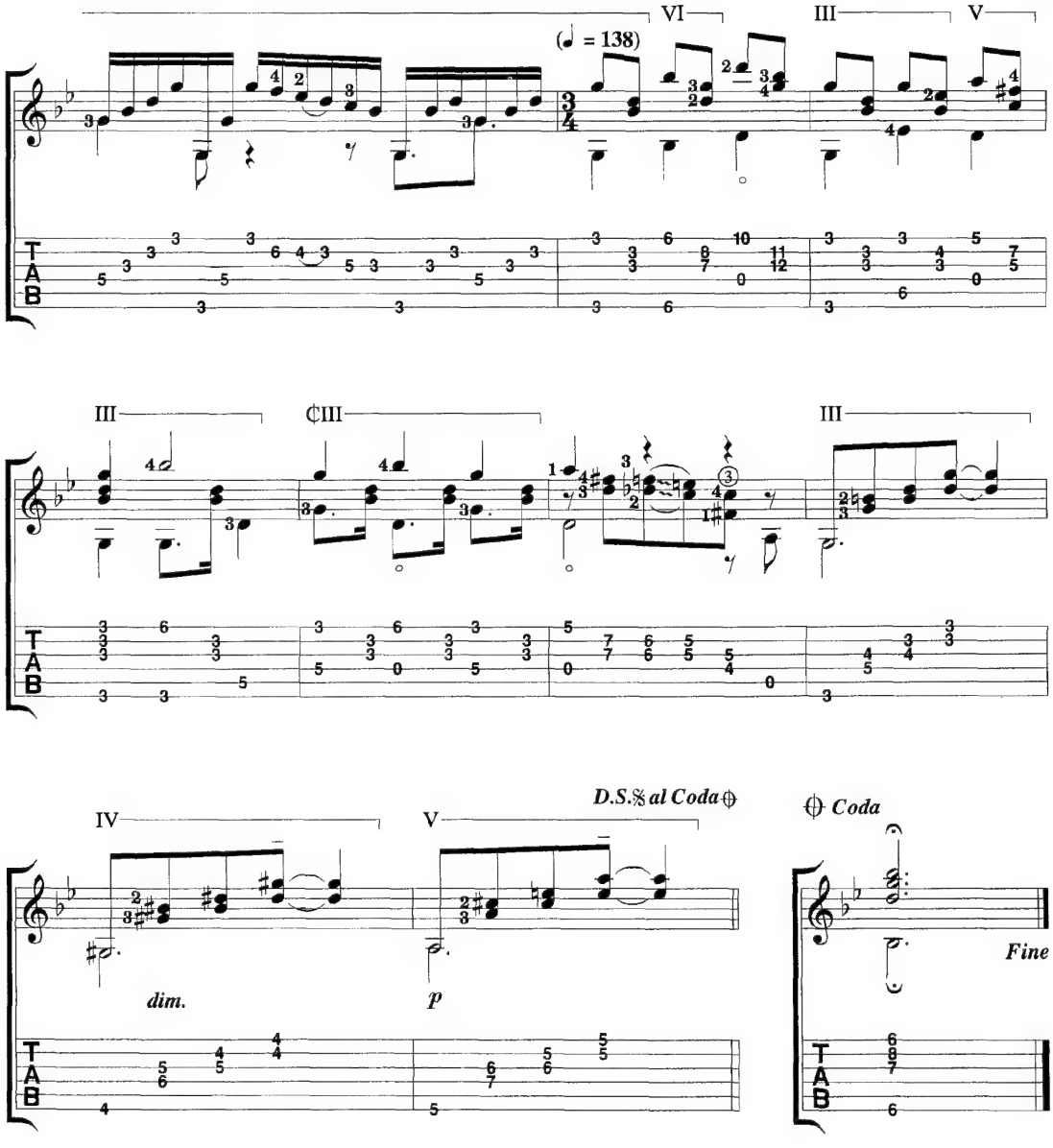

¢IV
IV
II
II (I) (II) (I) II (I) I
III I
I
(I)
¢III


I
④
¢III
I
(V)
rit.
𝄋
¢III
III
II
II
②
I
II
I
VIII
V
III
I


I
¢III
¢I
I
Al Coda
VI
¢VIII
VIII
VII
VI


IV
I
¢IV ¢III
(♪ = 138)
¢III
V
V
III


T
A
B
p
i
m
III


VI
III
V
(♩ = 138)
III
III
IV
V
D.S.𝄋 al Coda
Coda
dim.
p
Fine

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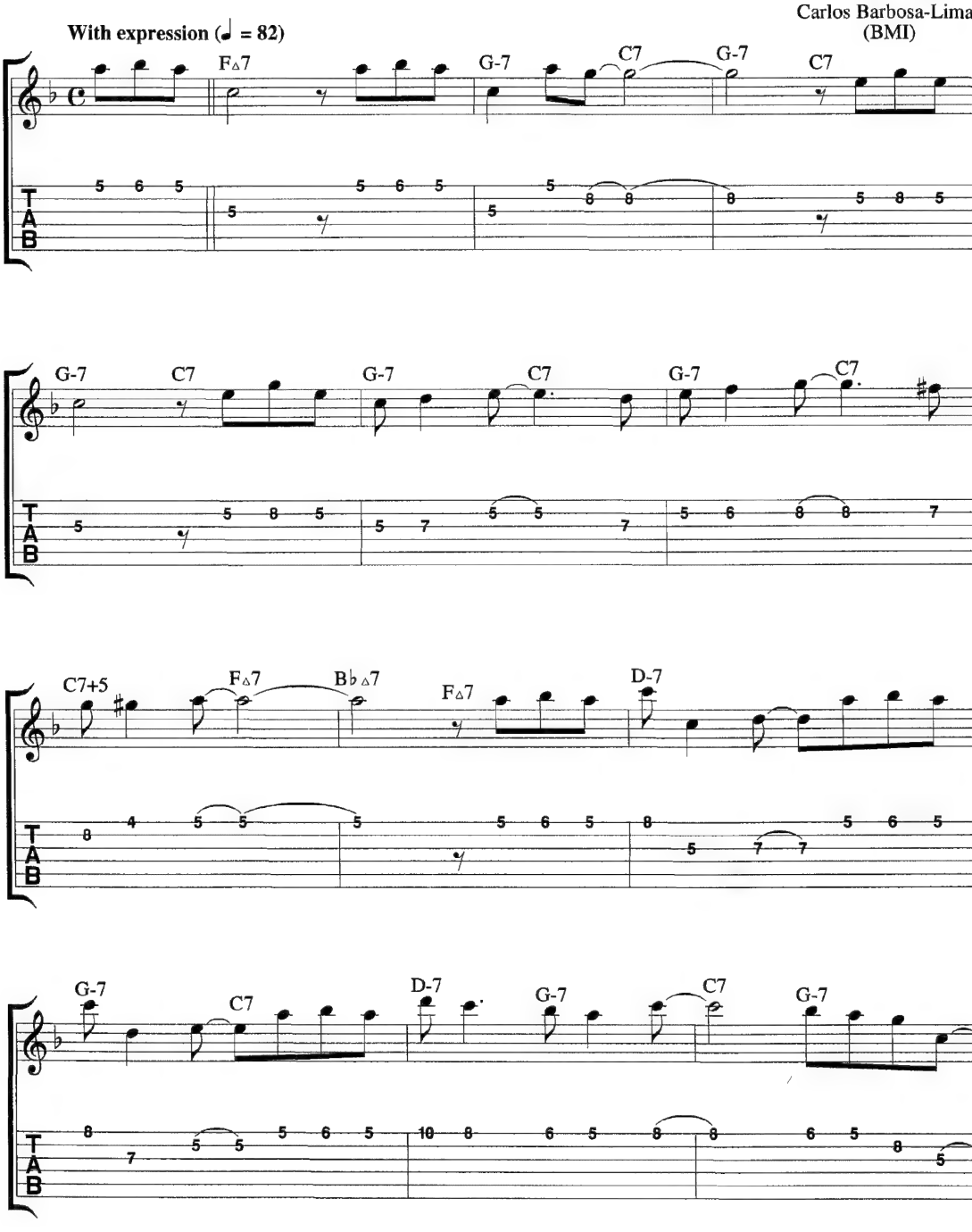
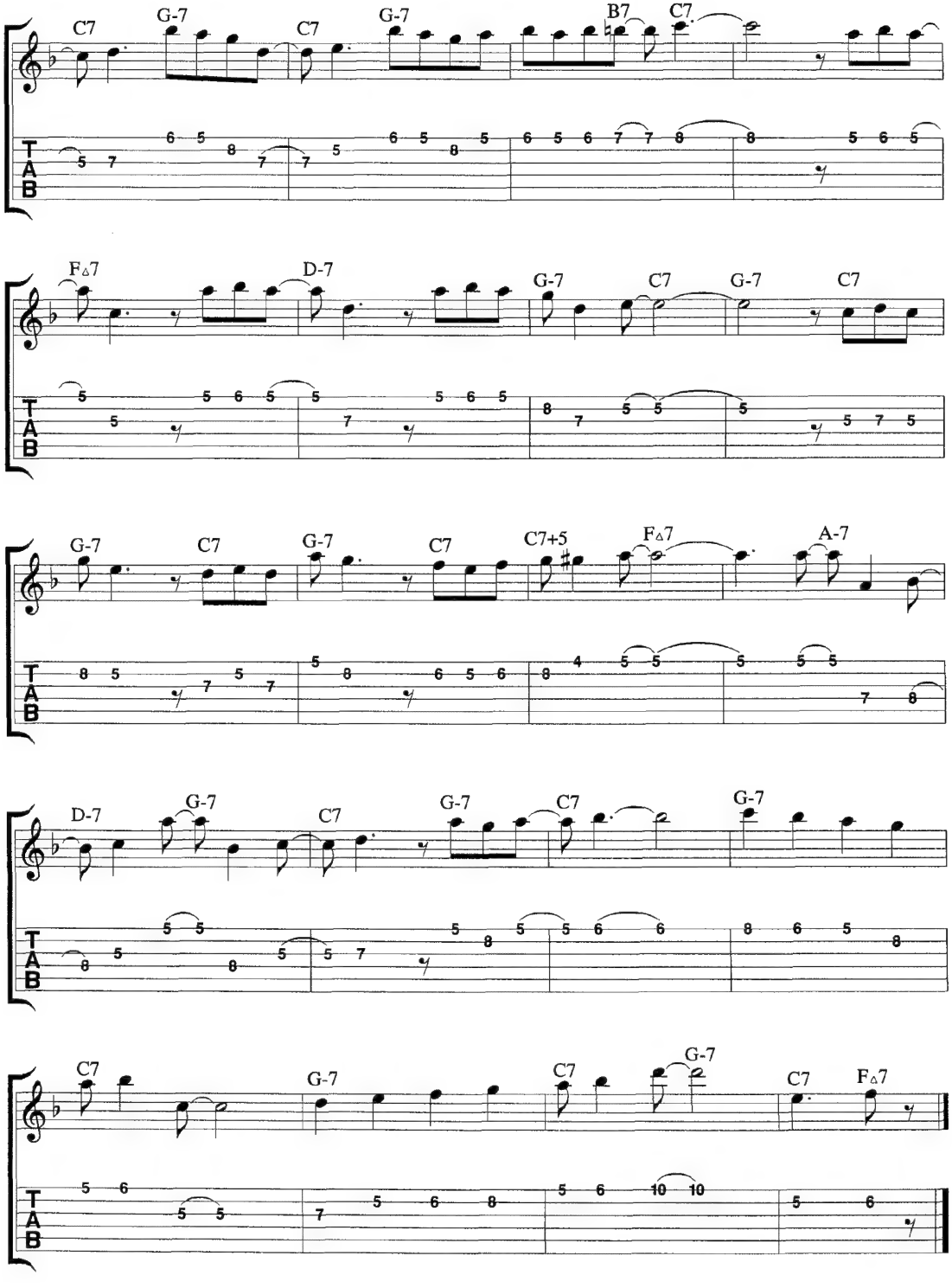
Because of Rain

By: John Griggs
Carlos Barbosa-Lima
(BMI)



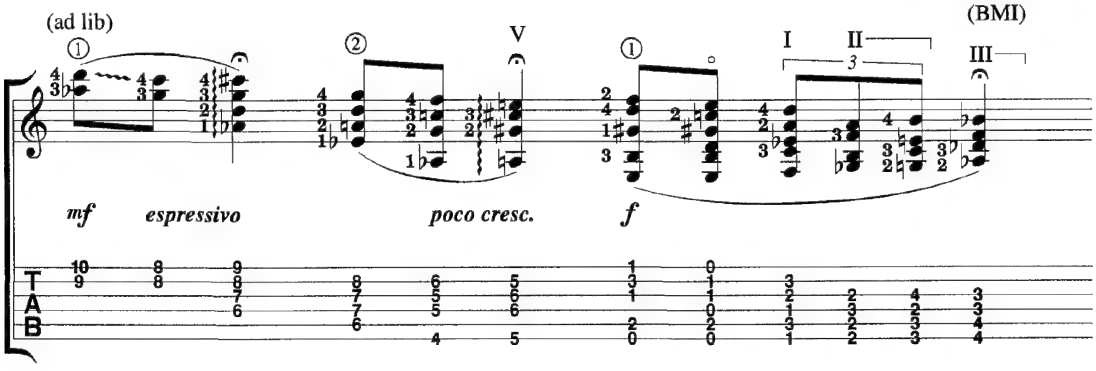

C7 G-7 C7 G-7 B7 C7
F△7 D-7 G-7 C7 G-7 C7
G-7 C7 G-7 C7 C7+5 F△7 A-7
D-7 G-7 C7 G-7 C7 G-7
C7 G-7 C7 G-7 C7 F△7

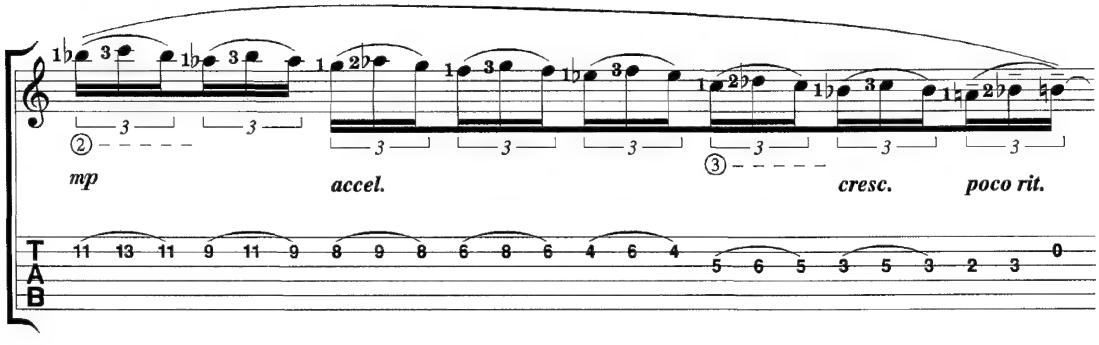
Because of Rain

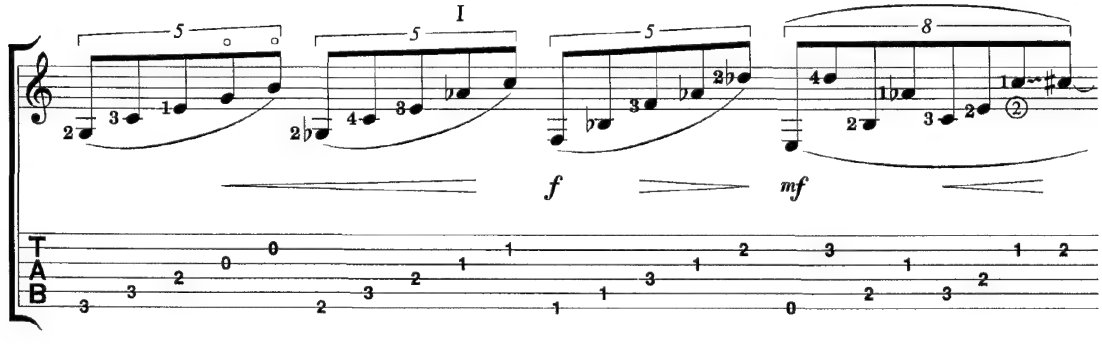
By: John Griggs
Carlos Barbosa-Lima
(BMI)

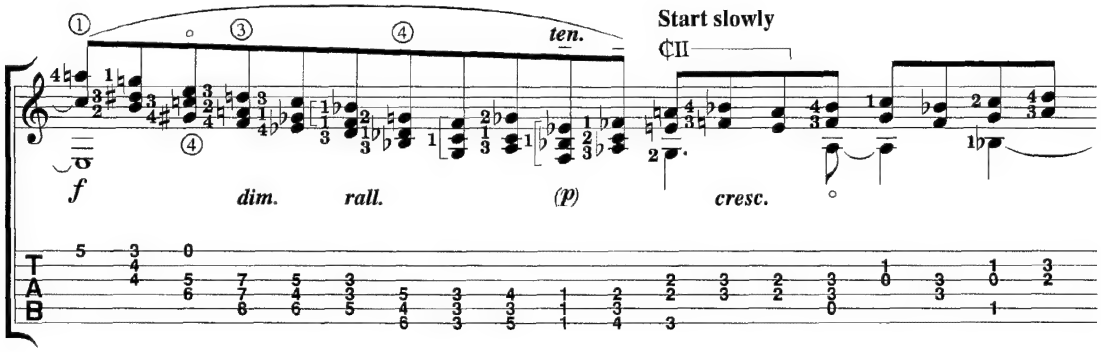
Introd.

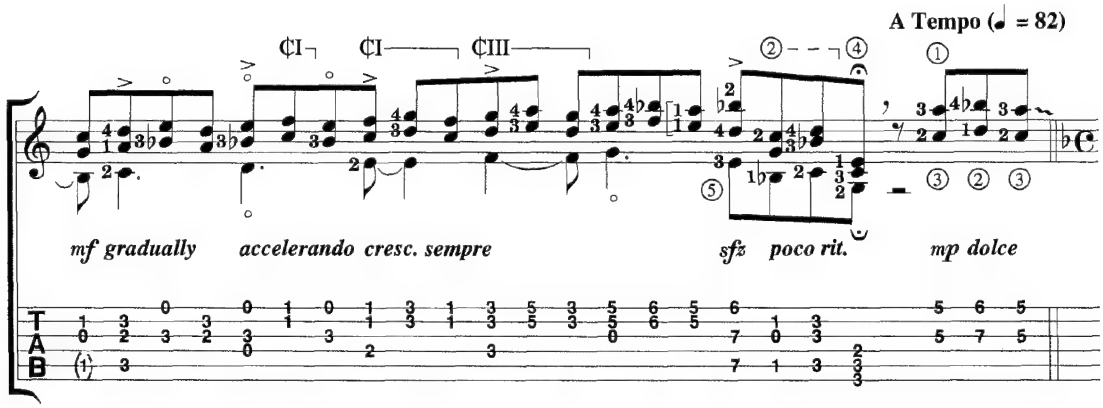
(ad lib)

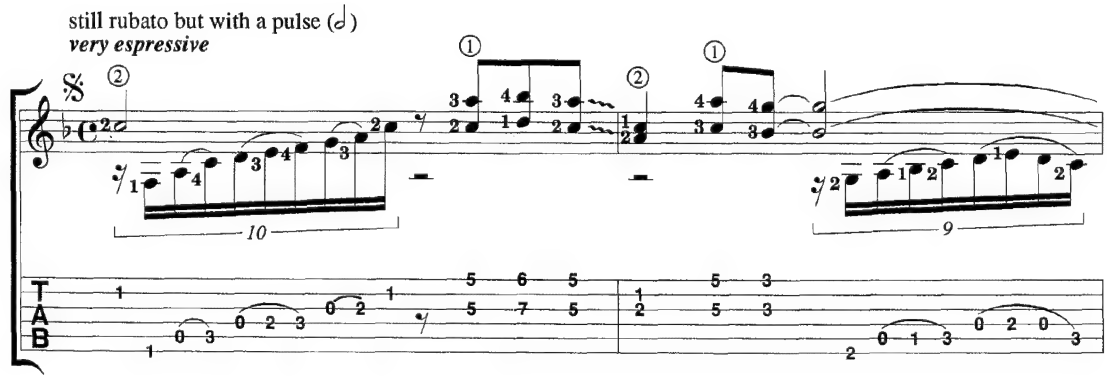


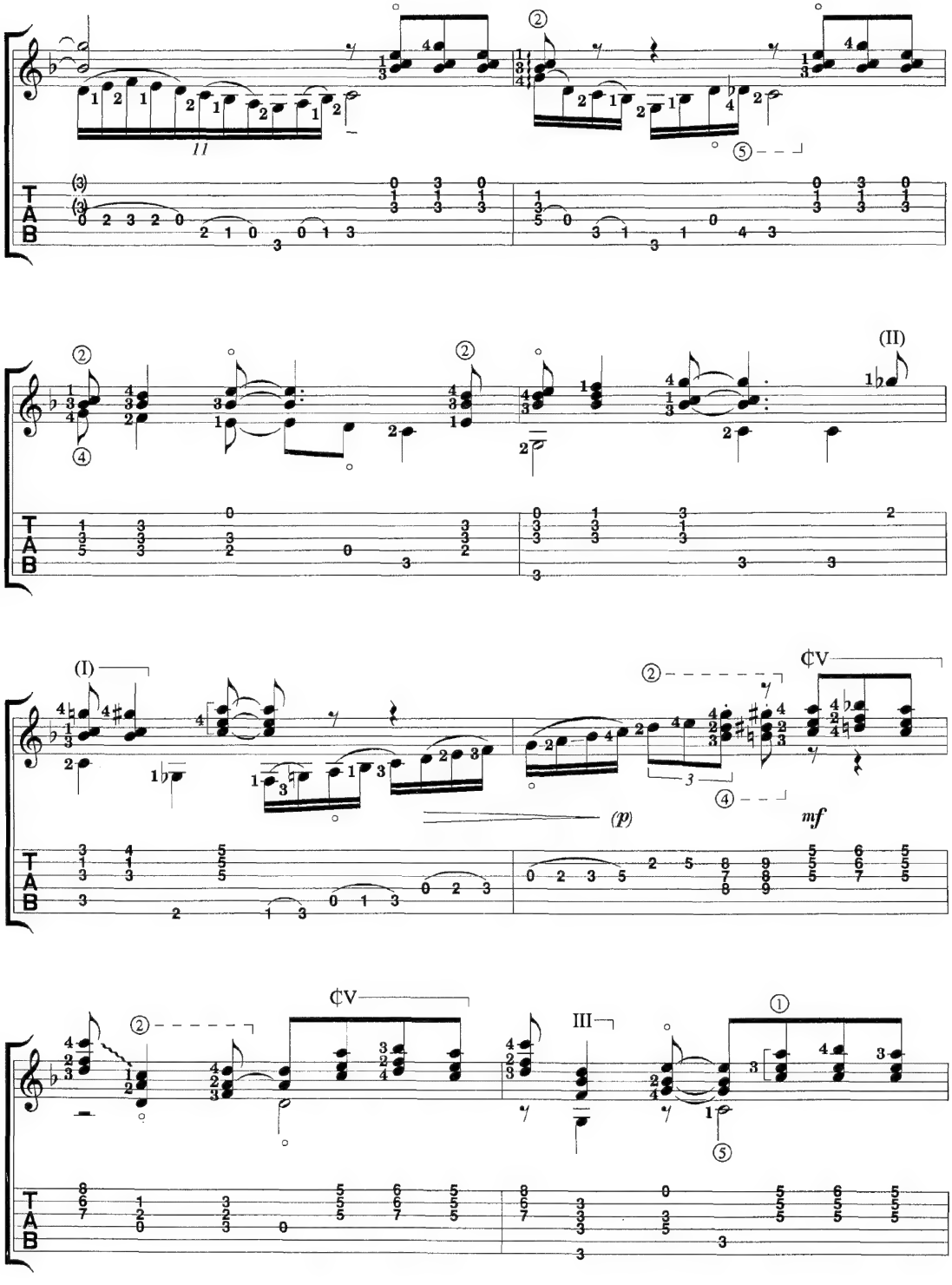


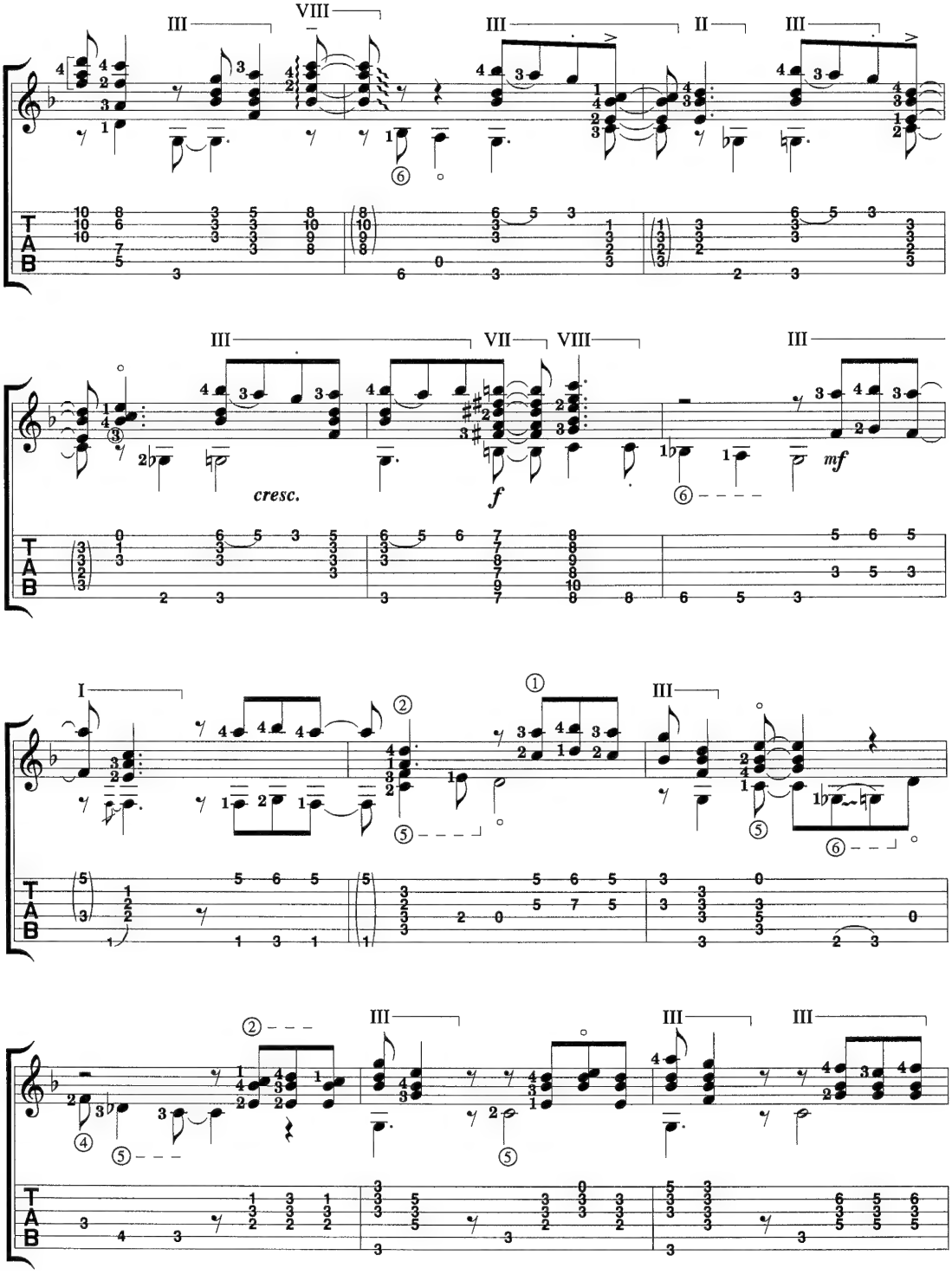


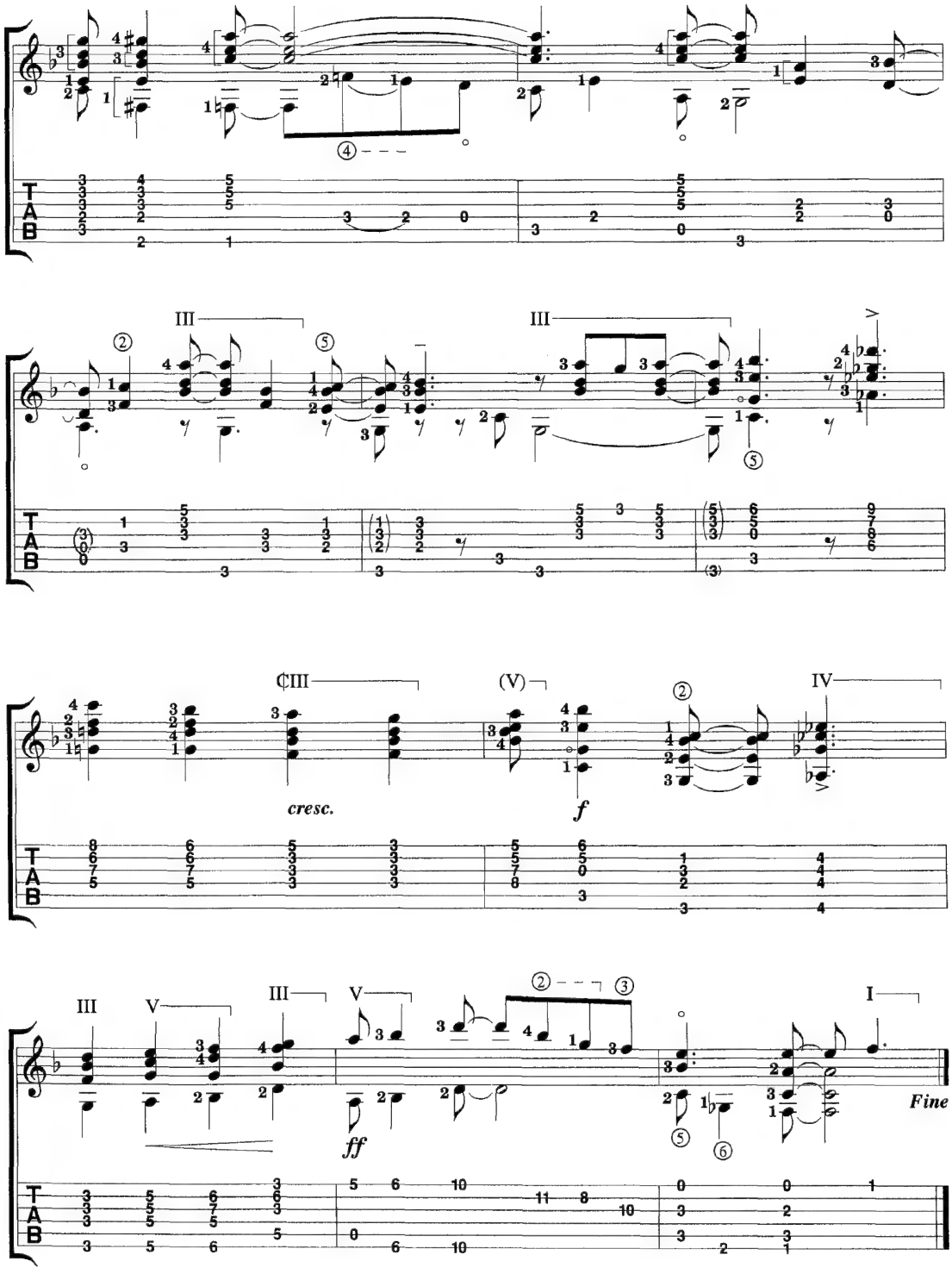

Start slowly
ten.
f
dim.
rall.
(p)
cresc.

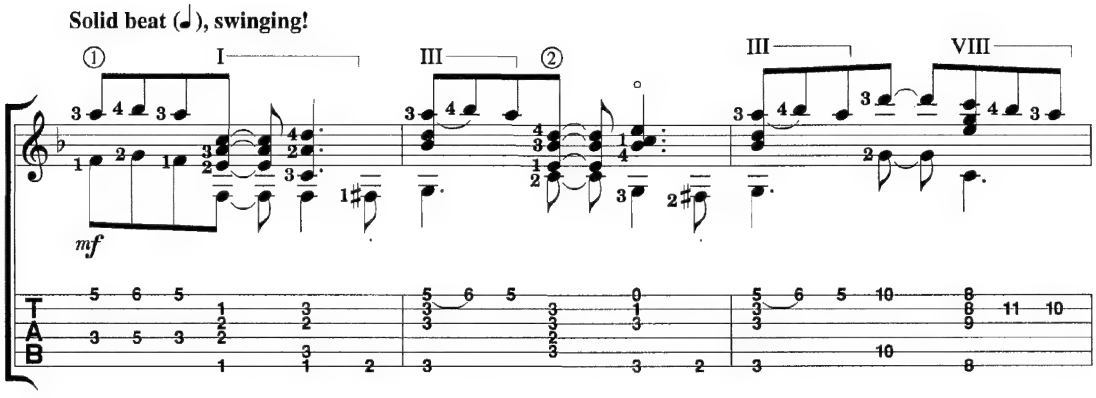

A Tempo (♩ = 82)
mf gradually
accelerando cresc. sempre
sfz
poco rit.
mp dolce

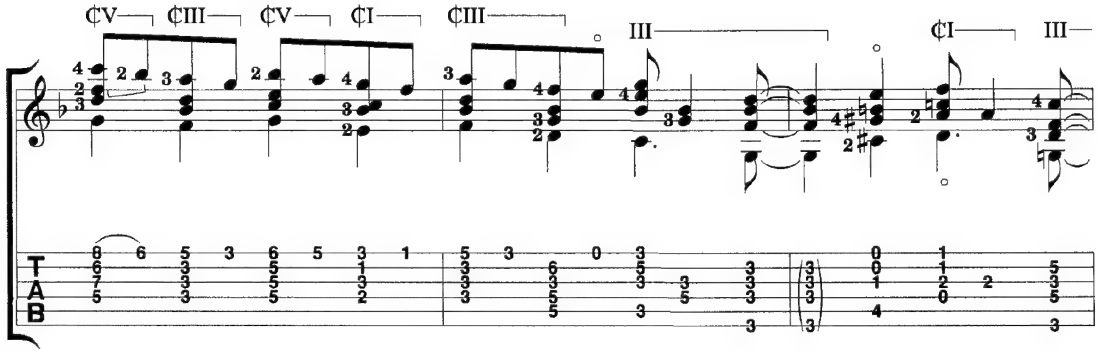

still rubato but with a pulse (𝅗𝅥)
very espressive
10
9

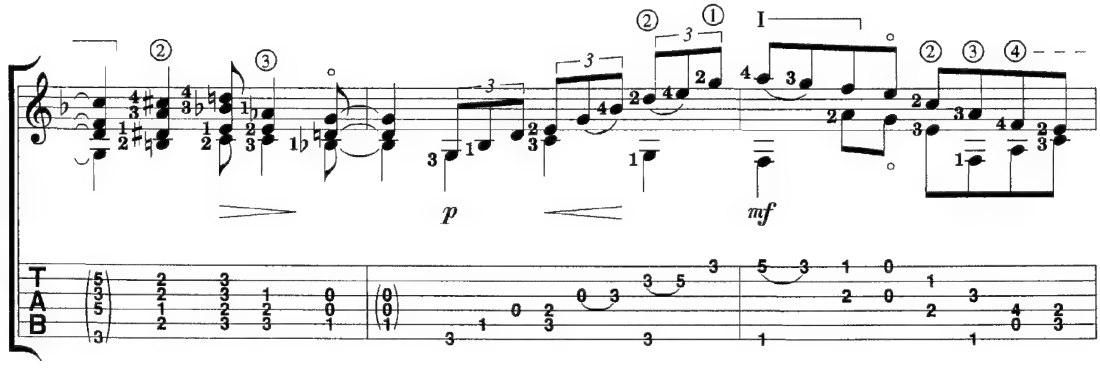

(II)
(I)
¢V
(p)
mf
III

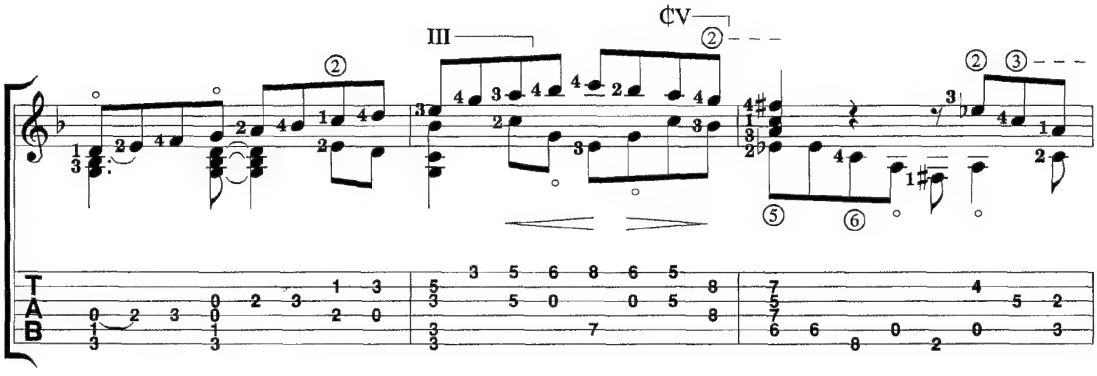

cresc.
f
mf

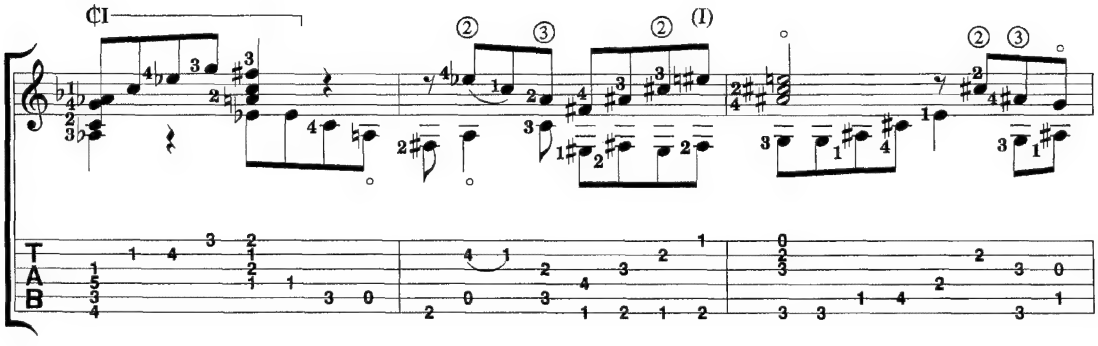

III
III
¢III
(V)
IV
cresc.
f
III
V
III
V
ff
I
Fine

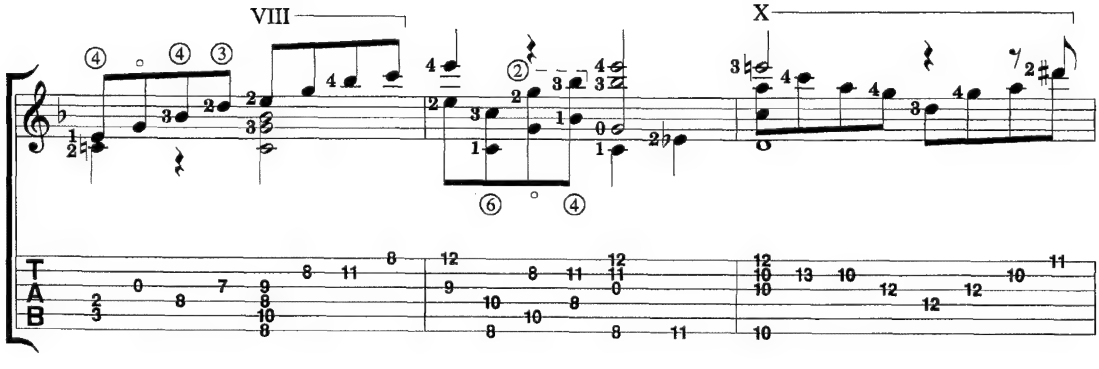

Solid beat (♩), swinging!
mf

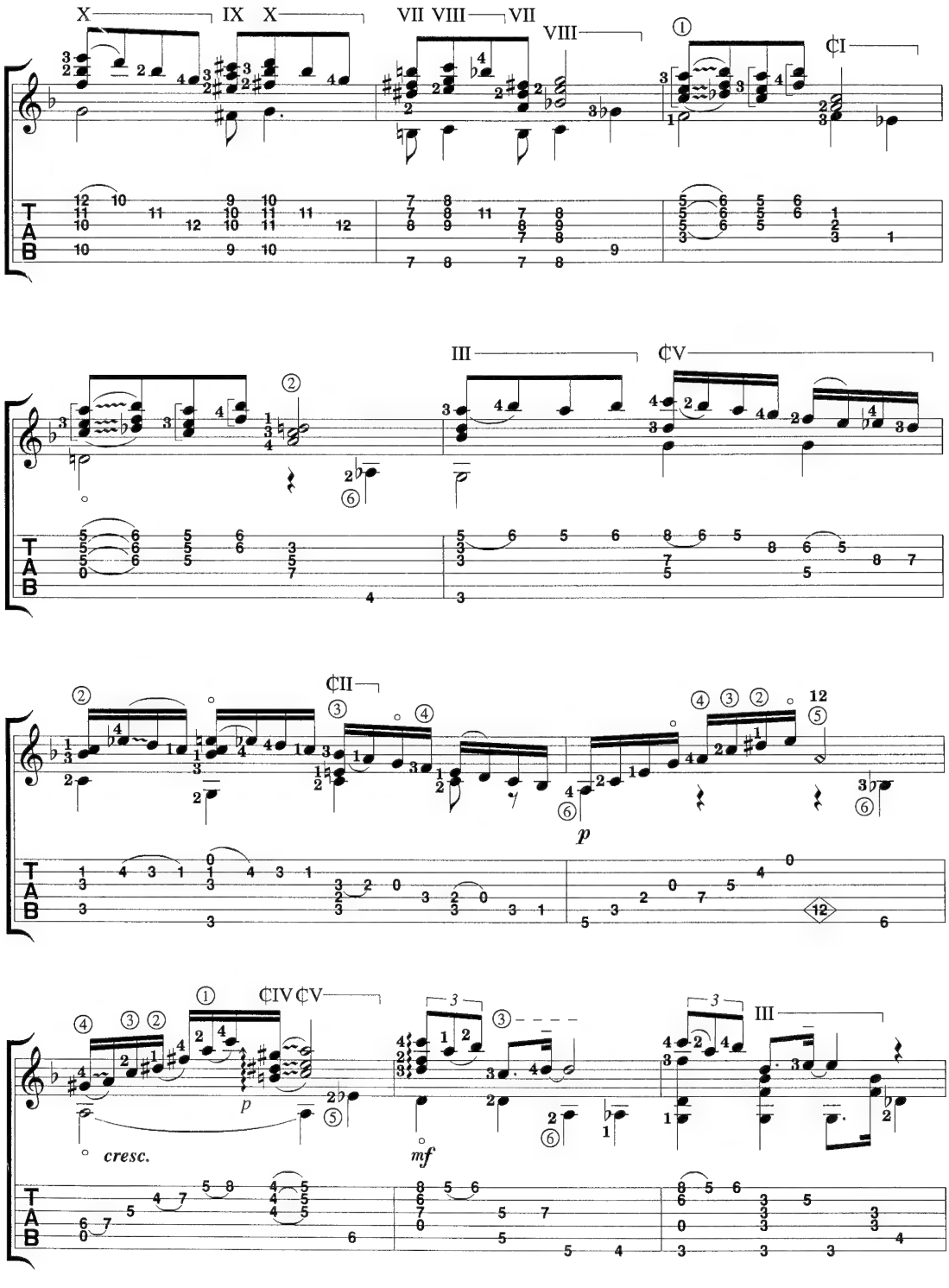


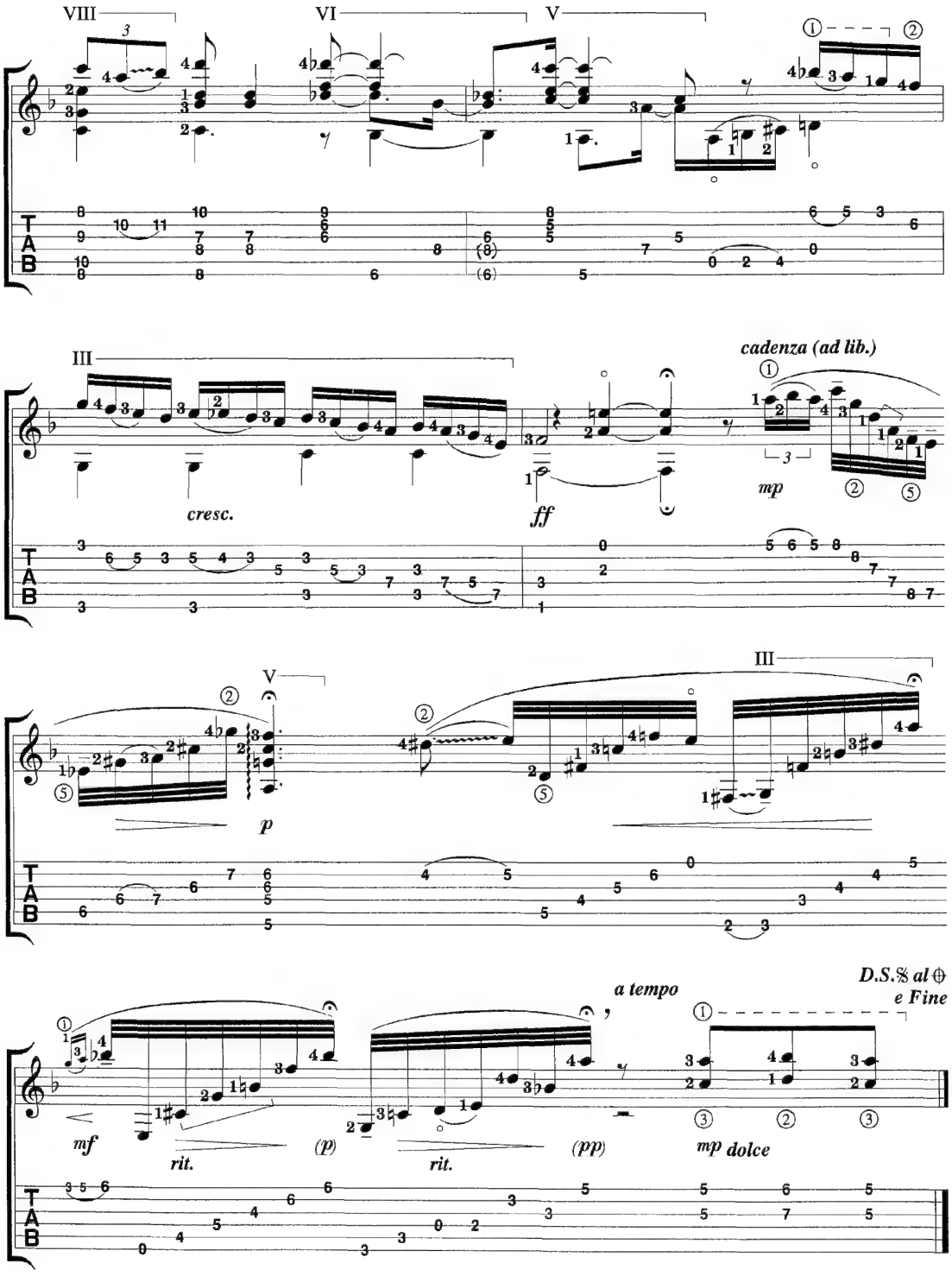

p
mf


III
¢V


¢I
(I)

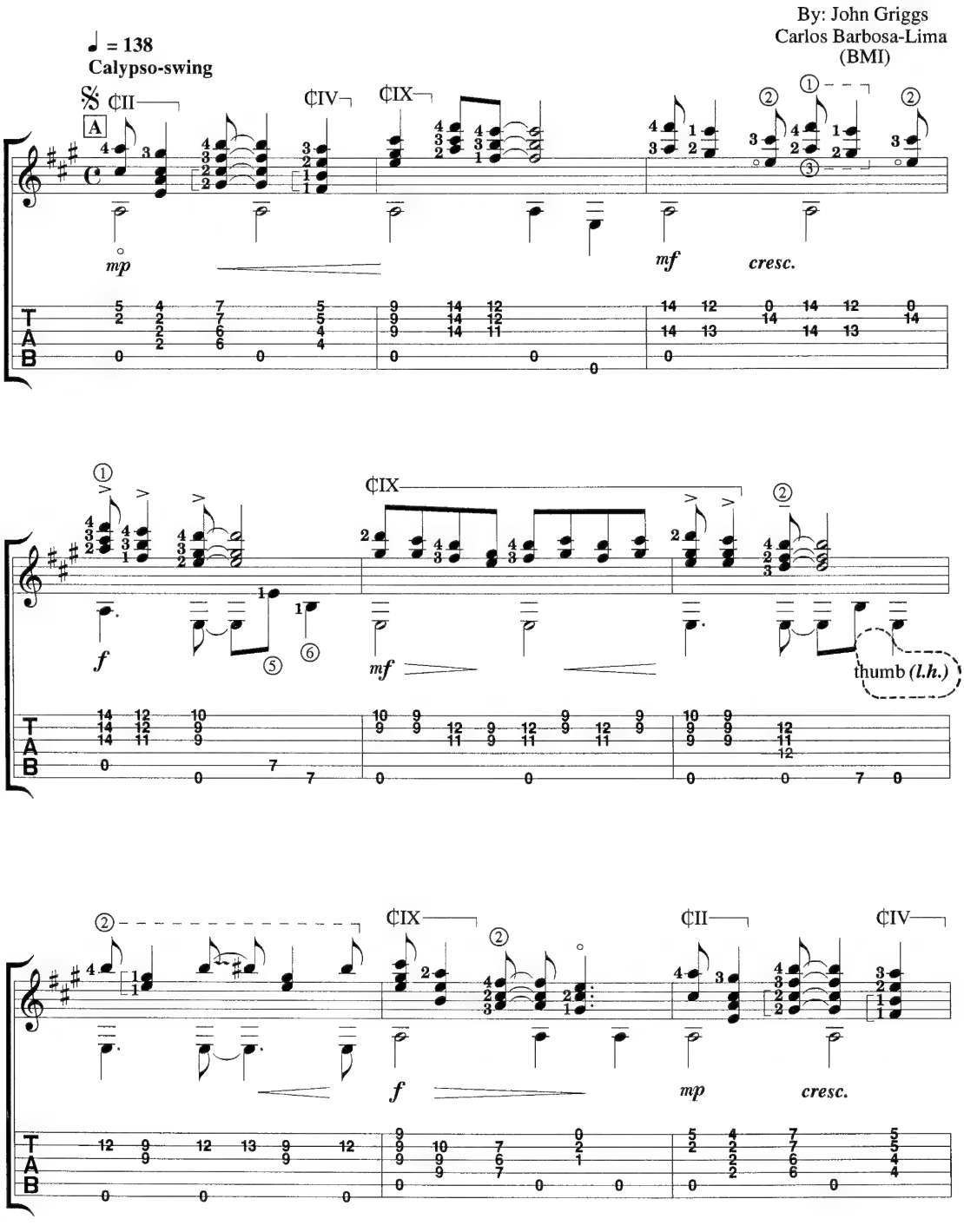

VIII
X

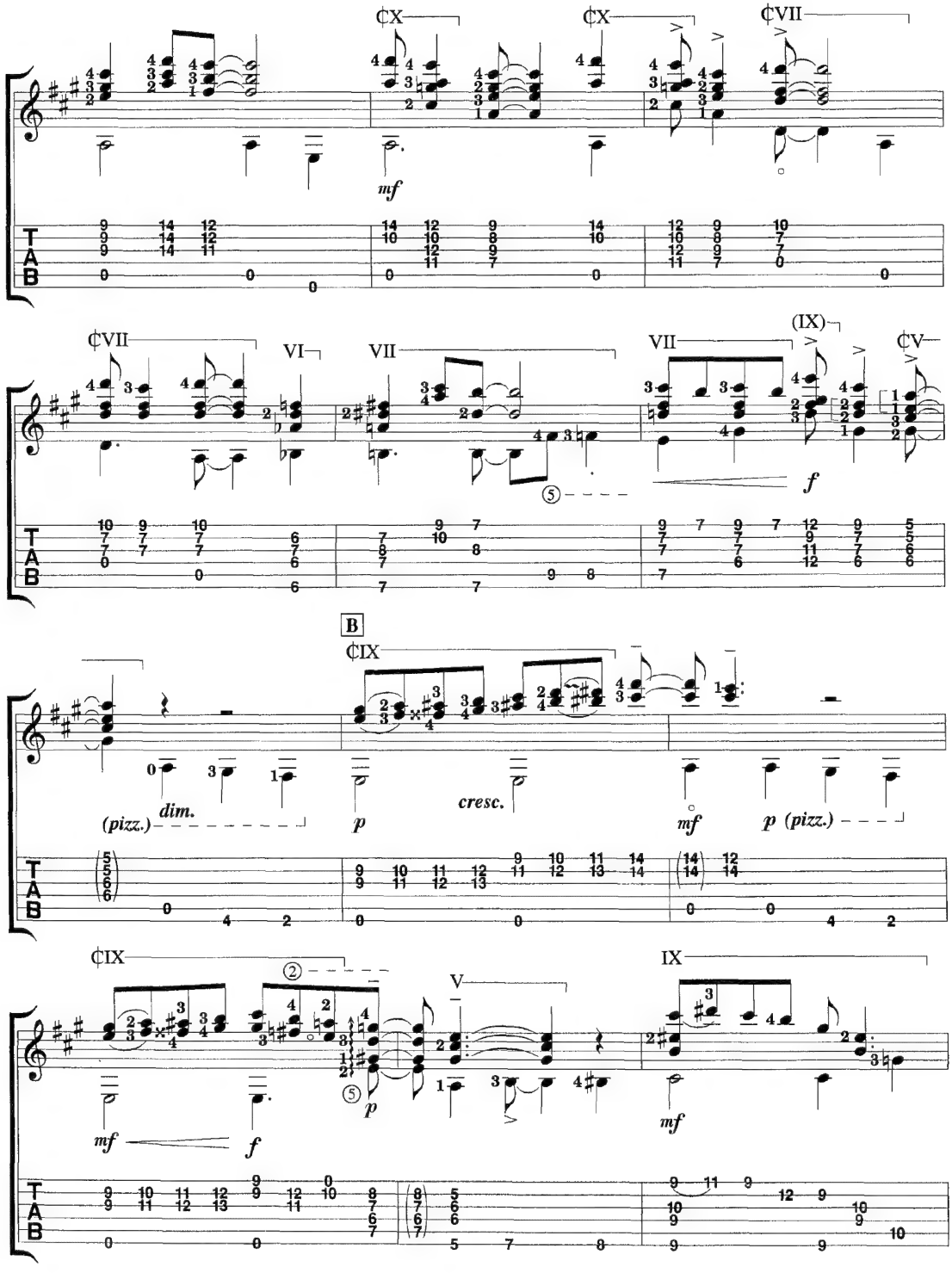

X
IX X
VII VIII VII
VIII
①
¢I
②
III
¢V
¢II
③
④
⑤
⑥
p
cresc.
mf
¢IV ¢V
3
T
A
B

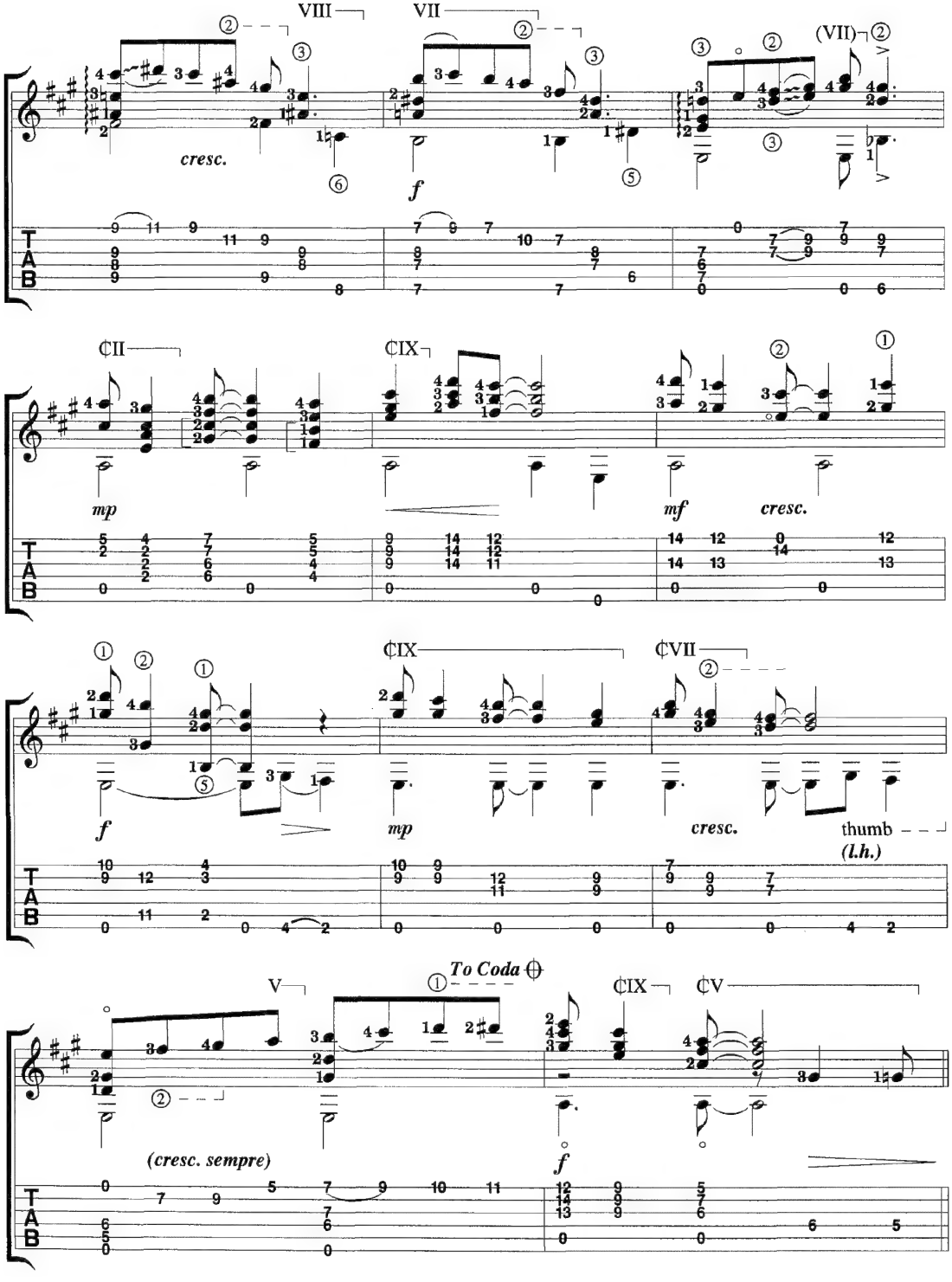

VIII
VI
V
III
cresc.
ff
cadenza (ad lib.)
mp
V
p
III
mf
rit.
(p)
rit.
(pp)
a tempo
mp dolce
D.S.𝄋 al ⊕
e Fine

Prelude No. 1

By: John Griggs
Carlos Barbosa-Lima
(BMI)

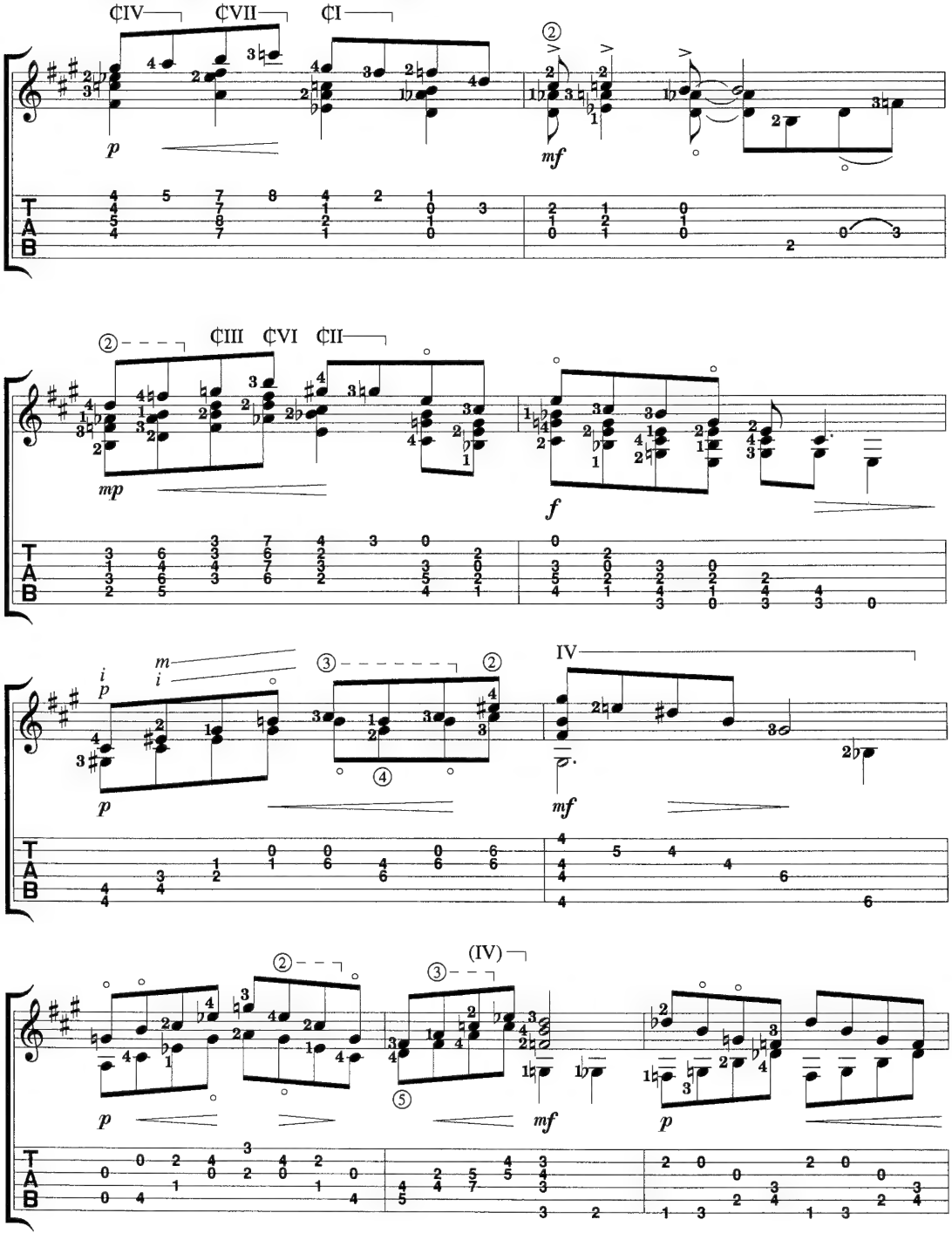


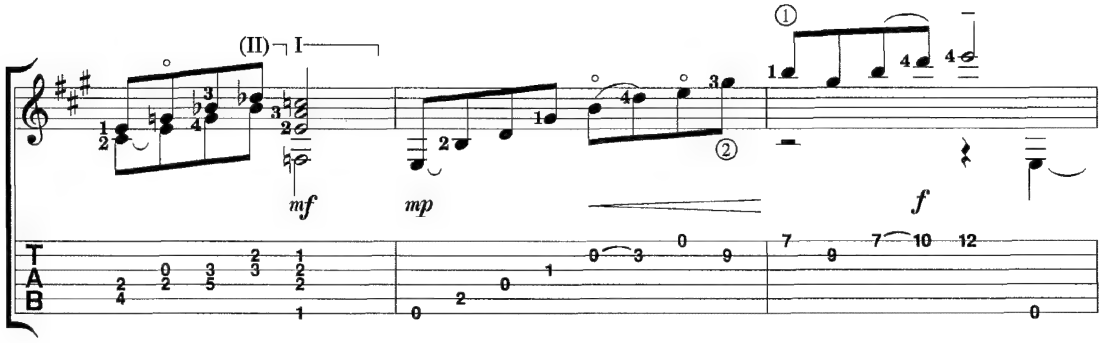

¢X
¢X
¢VII
mf
¢VII
VI
VII
(IX)
VII
¢V
f
B
¢IX
(pizz.)
dim.
p
cresc.
mf
p (pizz.)
¢IX
V
IX
mf
f
p
mf

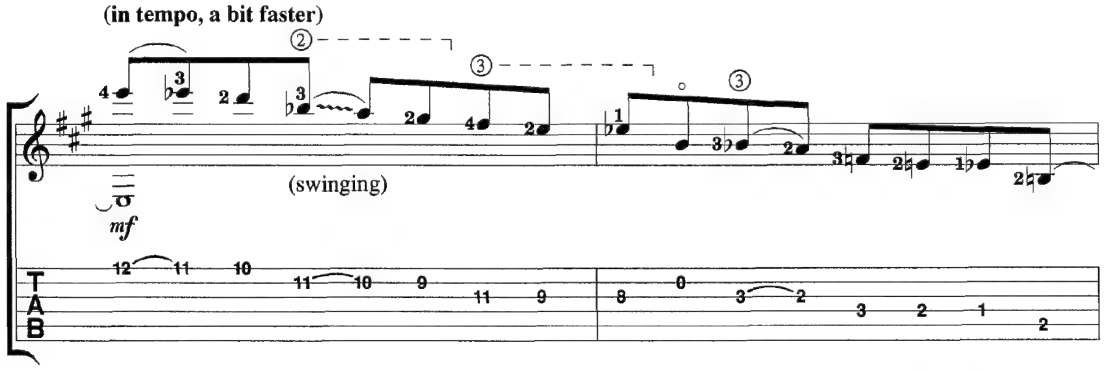

VIII
VII
(VII)
cresc.
f
¢II
¢IX
mp
mf
cresc.
¢IX
¢VII
f
mp
cresc.
thumb
(l.h.)
V
To Coda
¢IX
¢V
(cresc. sempre)
f
T
A
B

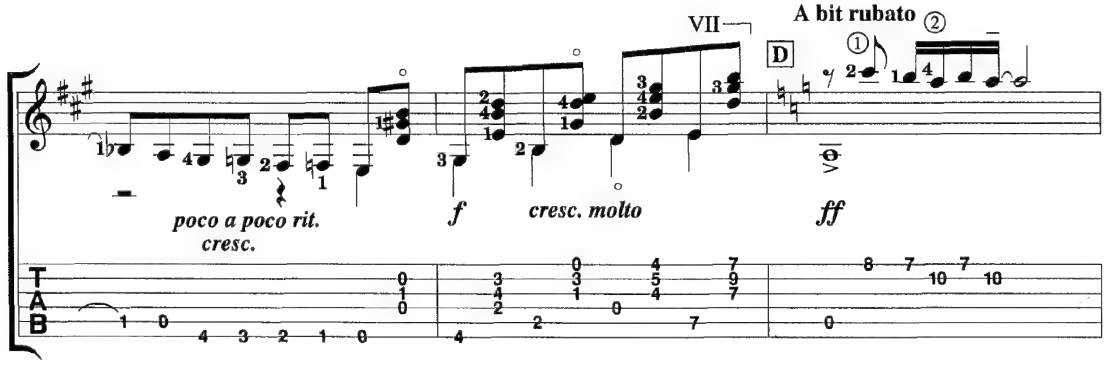
(poco più lento)

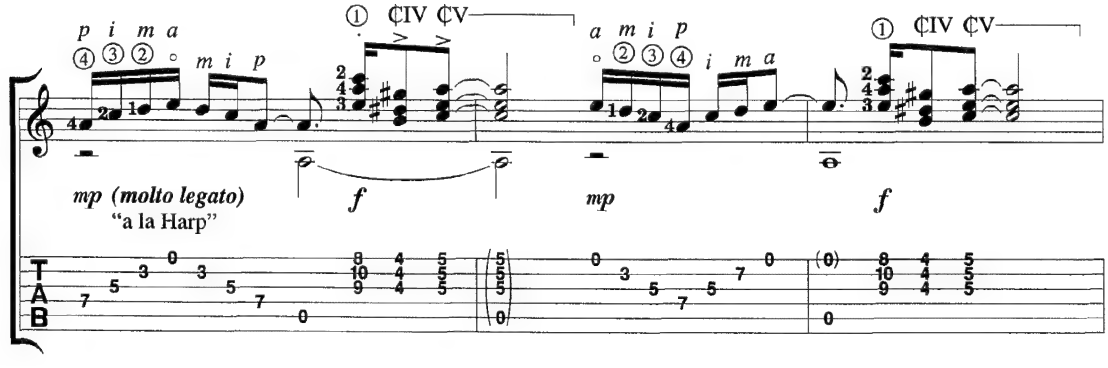
C **Freely rubato, but with a feel of pulse**

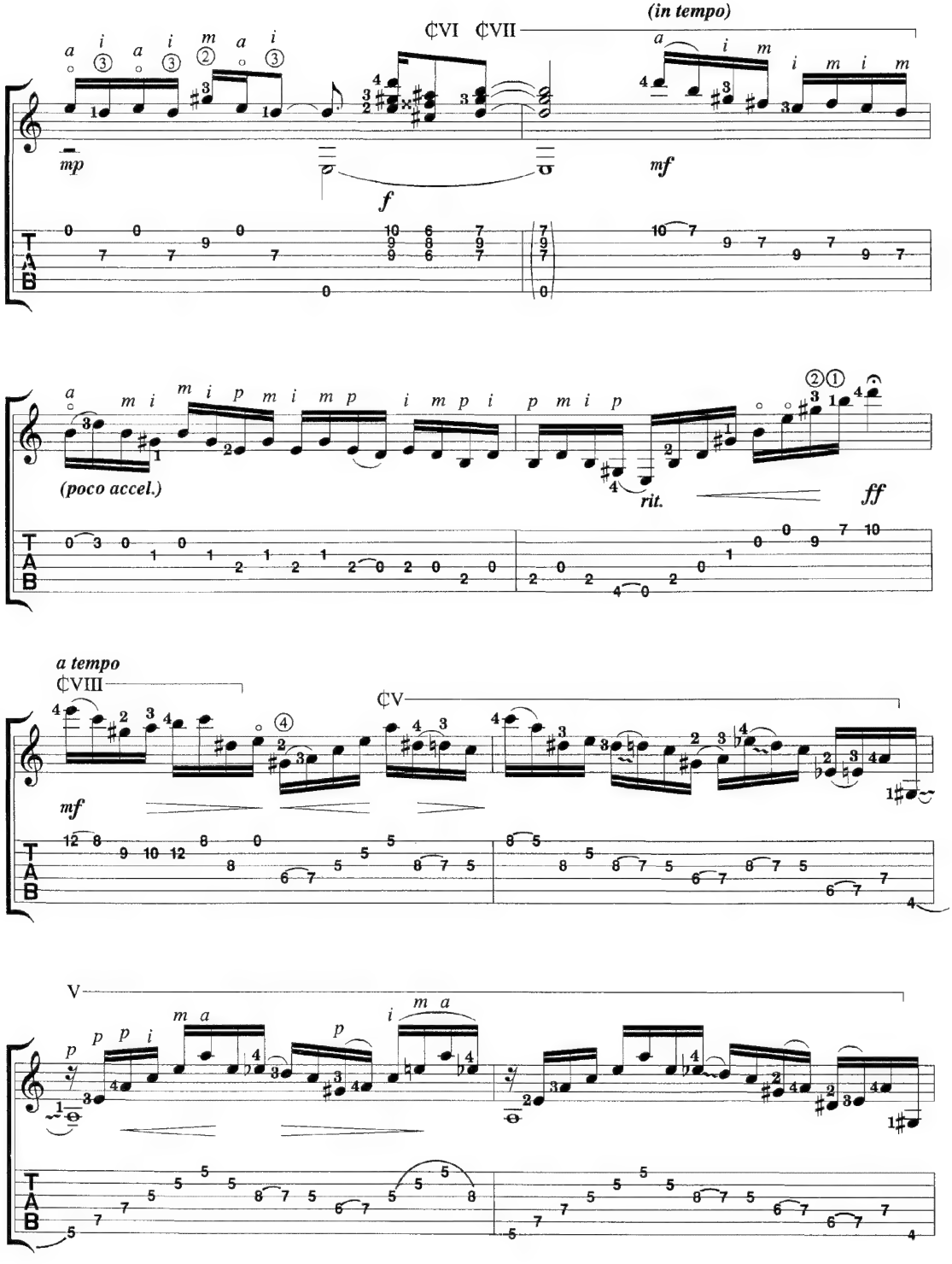


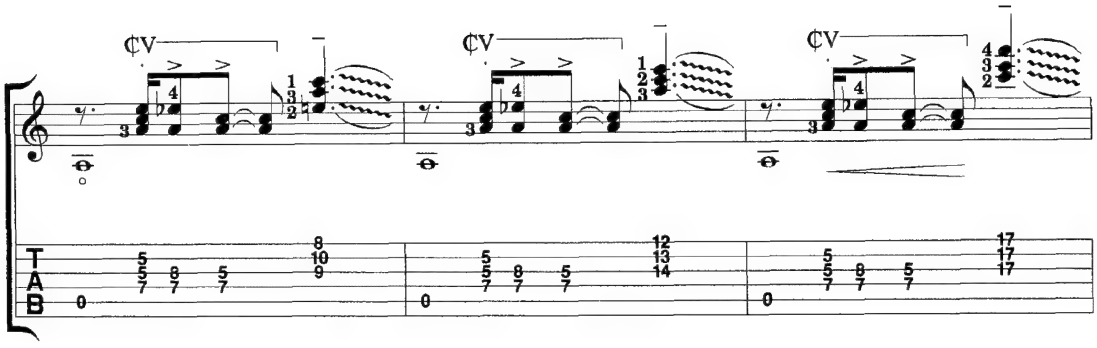

(II) I
mf
mp
f

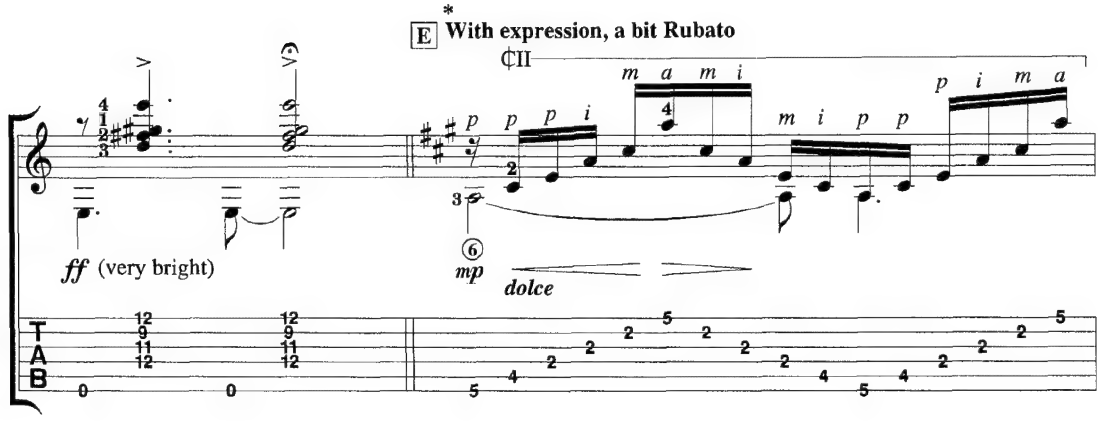

(in tempo, a bit faster)
(swinging)
mf

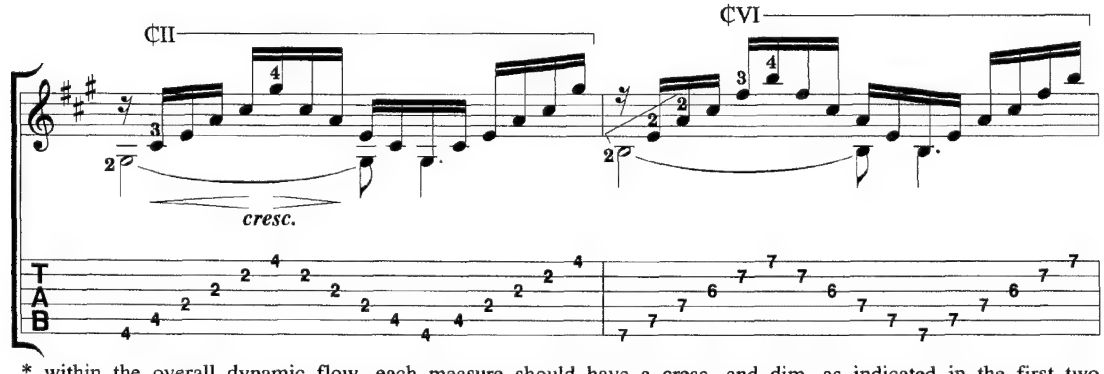

VII
D
A bit rubato
poco a poco rit.
cresc.
f
cresc. molto
ff


p i m a
m i p
CIV CV
a m i p
i m a
CIV CV
mp (molto legato)
"a la Harp"
f
mp
f

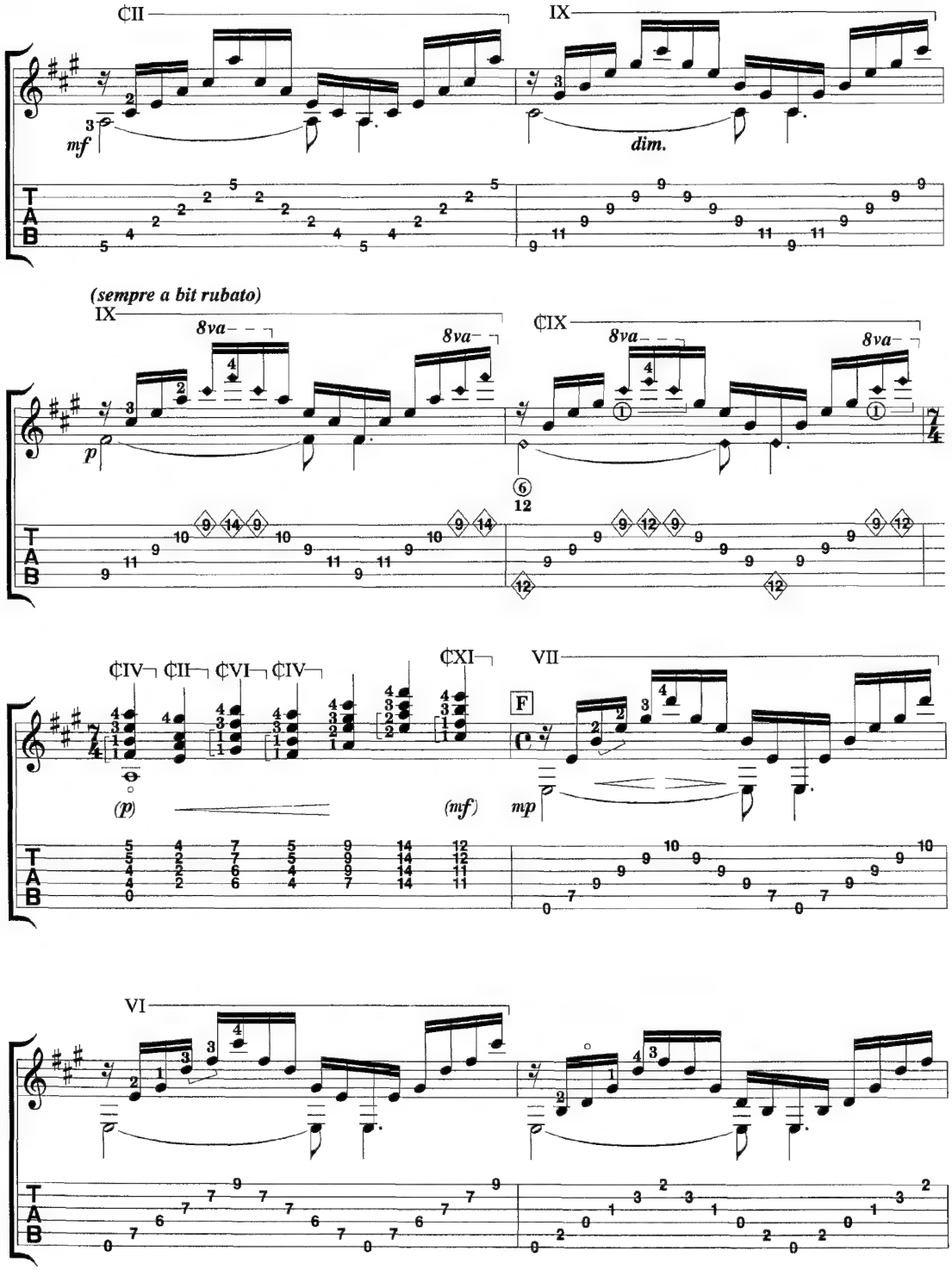

(in tempo)
¢VI ¢VII
mp
f
mf
(poco accel.)
rit.
ff
a tempo
¢VIII
¢V
mf
V
p

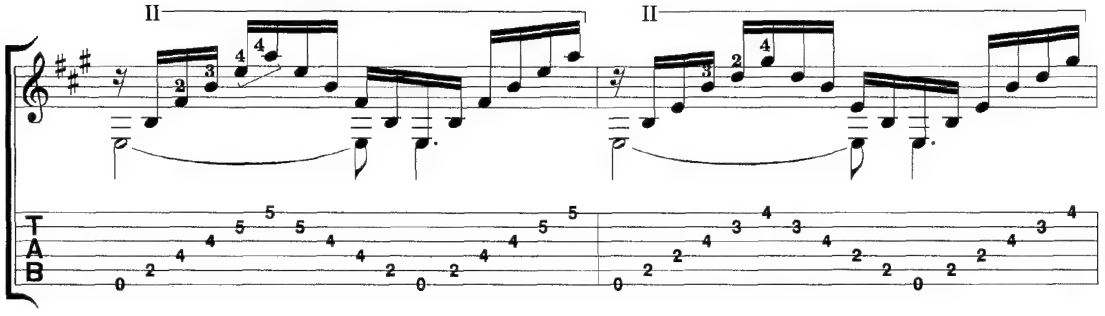


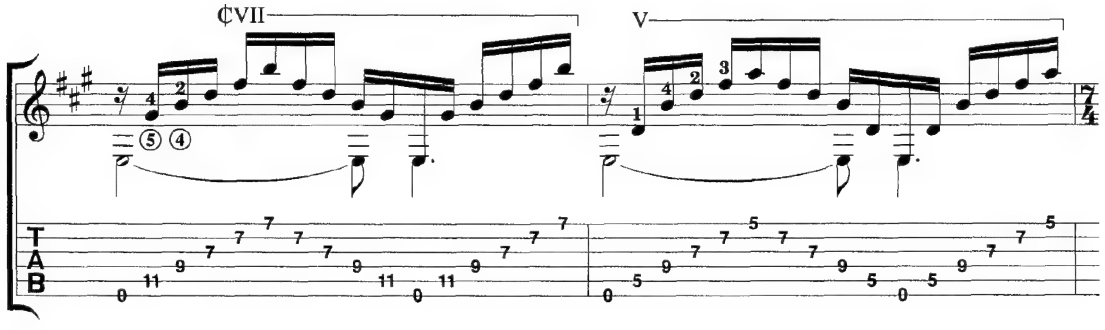


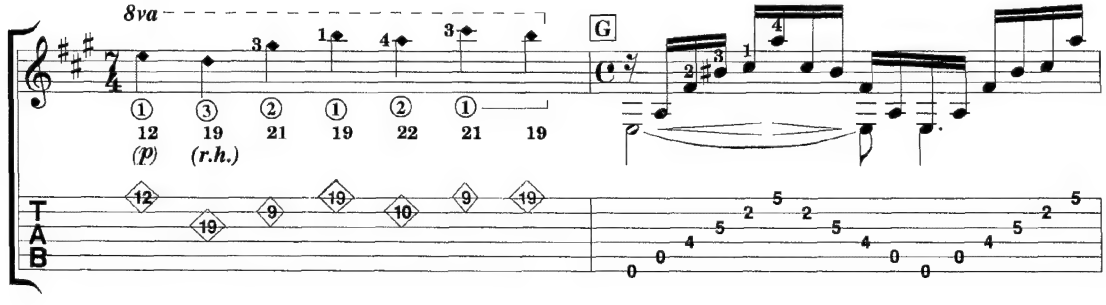


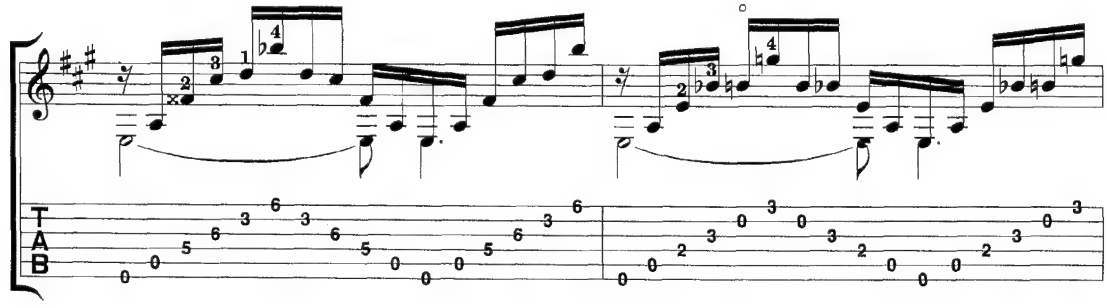
* within the overall dynamic flow, each measure should have a cresc. and dim. as indicated in the first two measures of this section

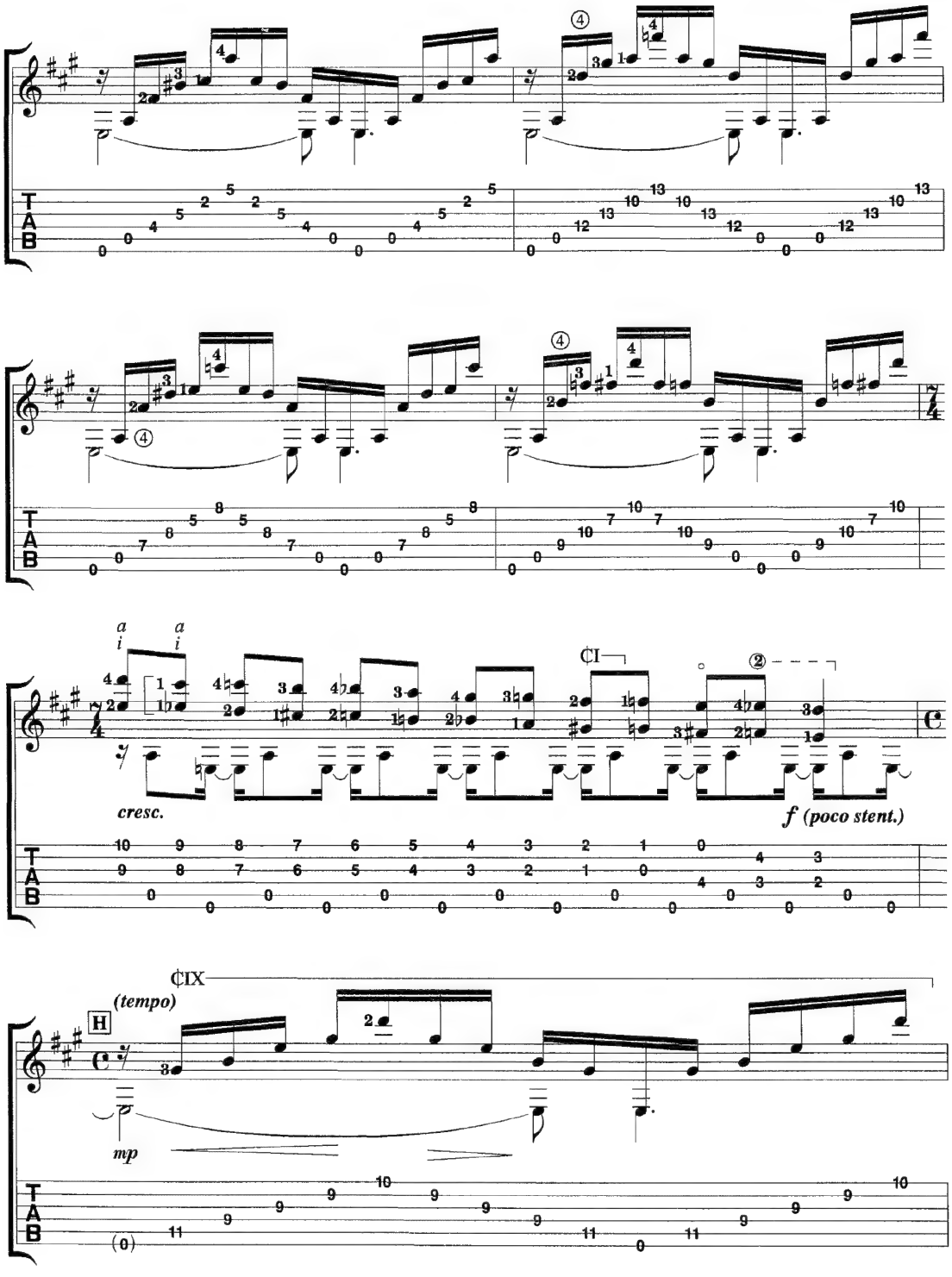

¢II
IX
mf
dim.
(sempre a bit rubato)
IX
8va
8va
p
¢IX
8va
8va
12
¢IV
¢II
¢VI
¢IV
¢XI
VII
F
(p)
(mf)
mp
VI
T
A
B

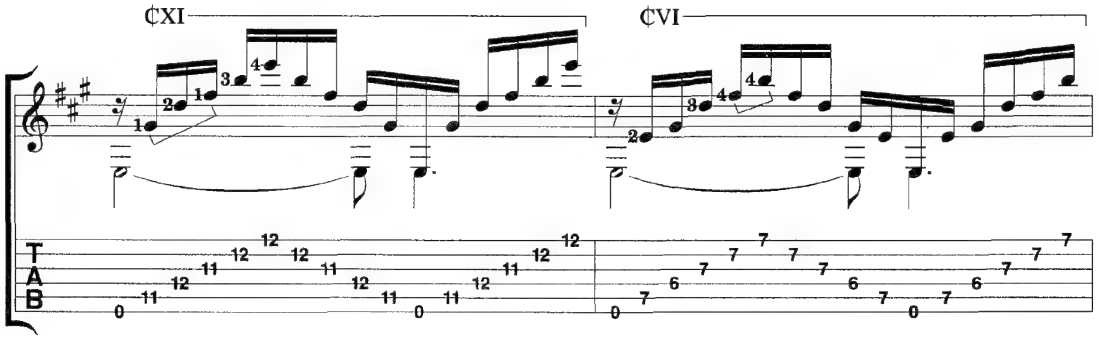

II
II

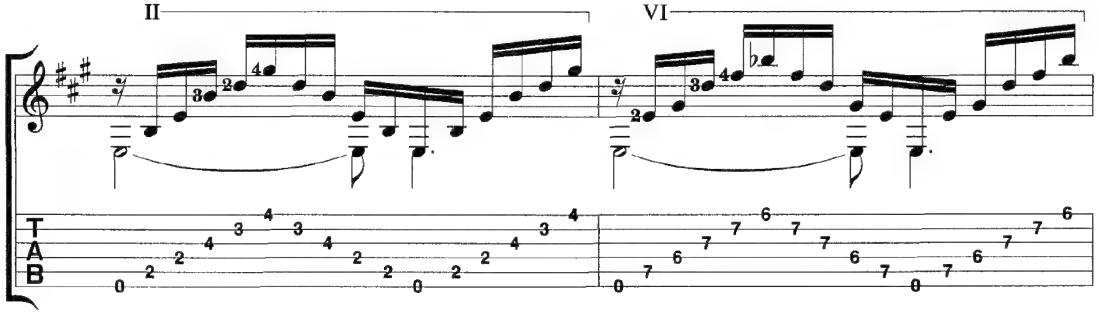

¢VII
V

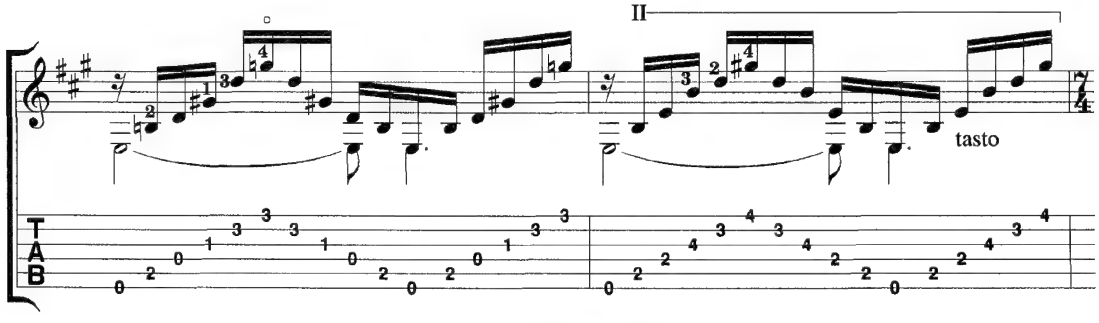

8va
G
12 19 21 19 22 21 19
(p) (r.h.)

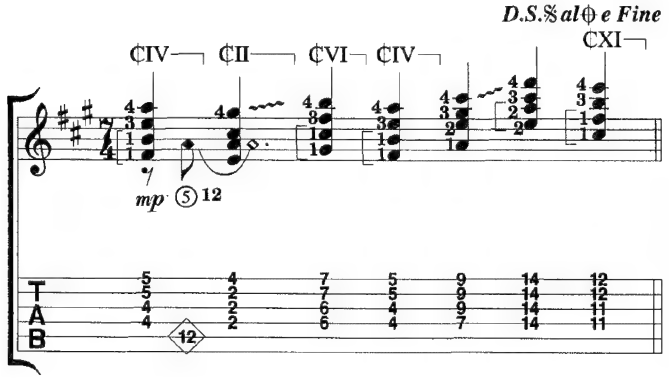


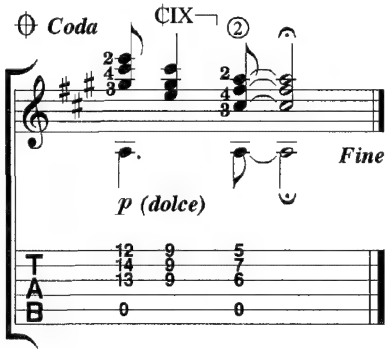

cresc.
f (poco stent.)
(tempo)
mp


¢XI
¢VI


II
VI

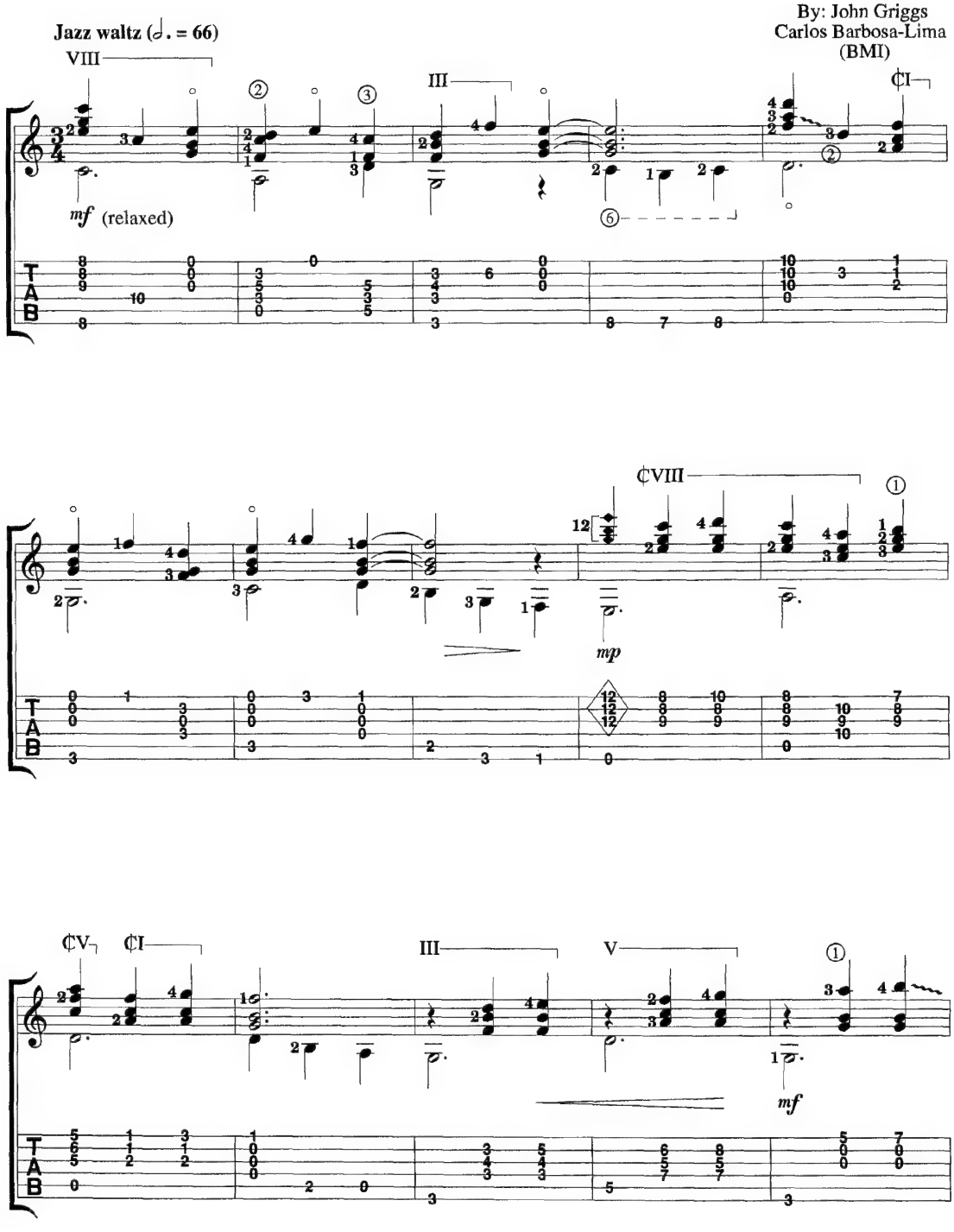

II
tasto

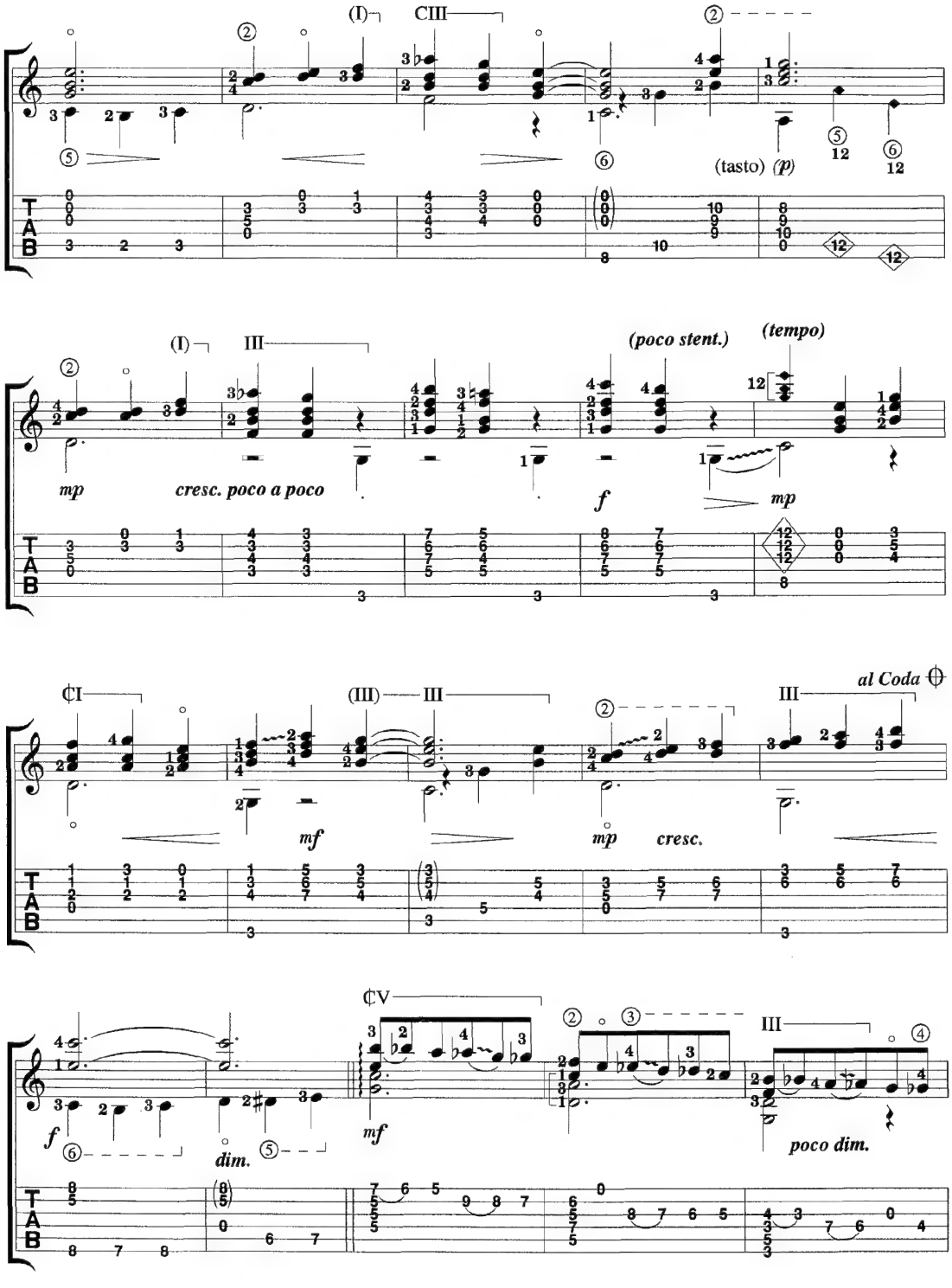

D.S.𝄋 al⊕ e Fine
¢IV
¢II
¢VI
¢IV
¢XI
mp
⑤12

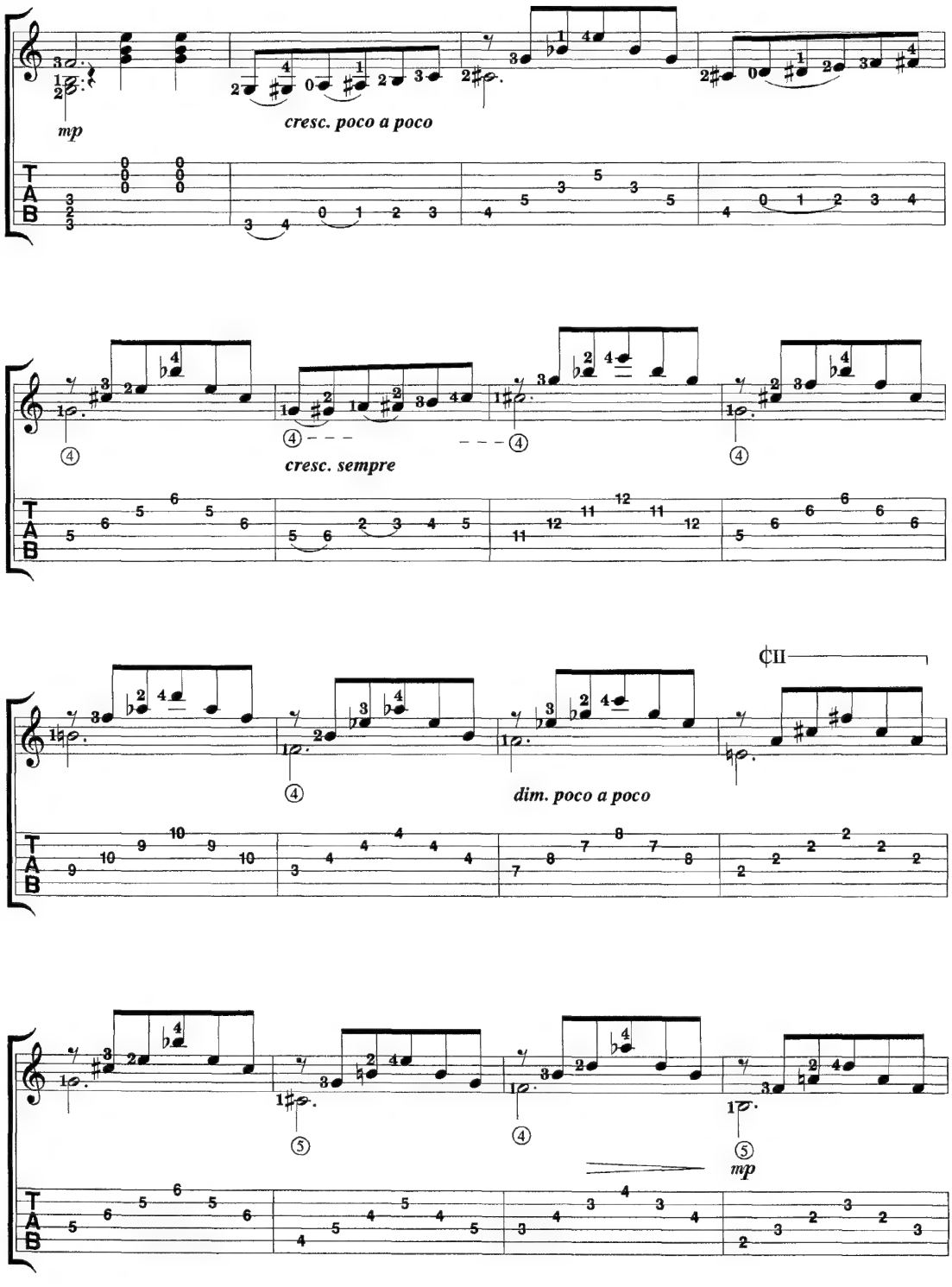

⊕ Coda
¢IX
②
Fine
p (dolce)

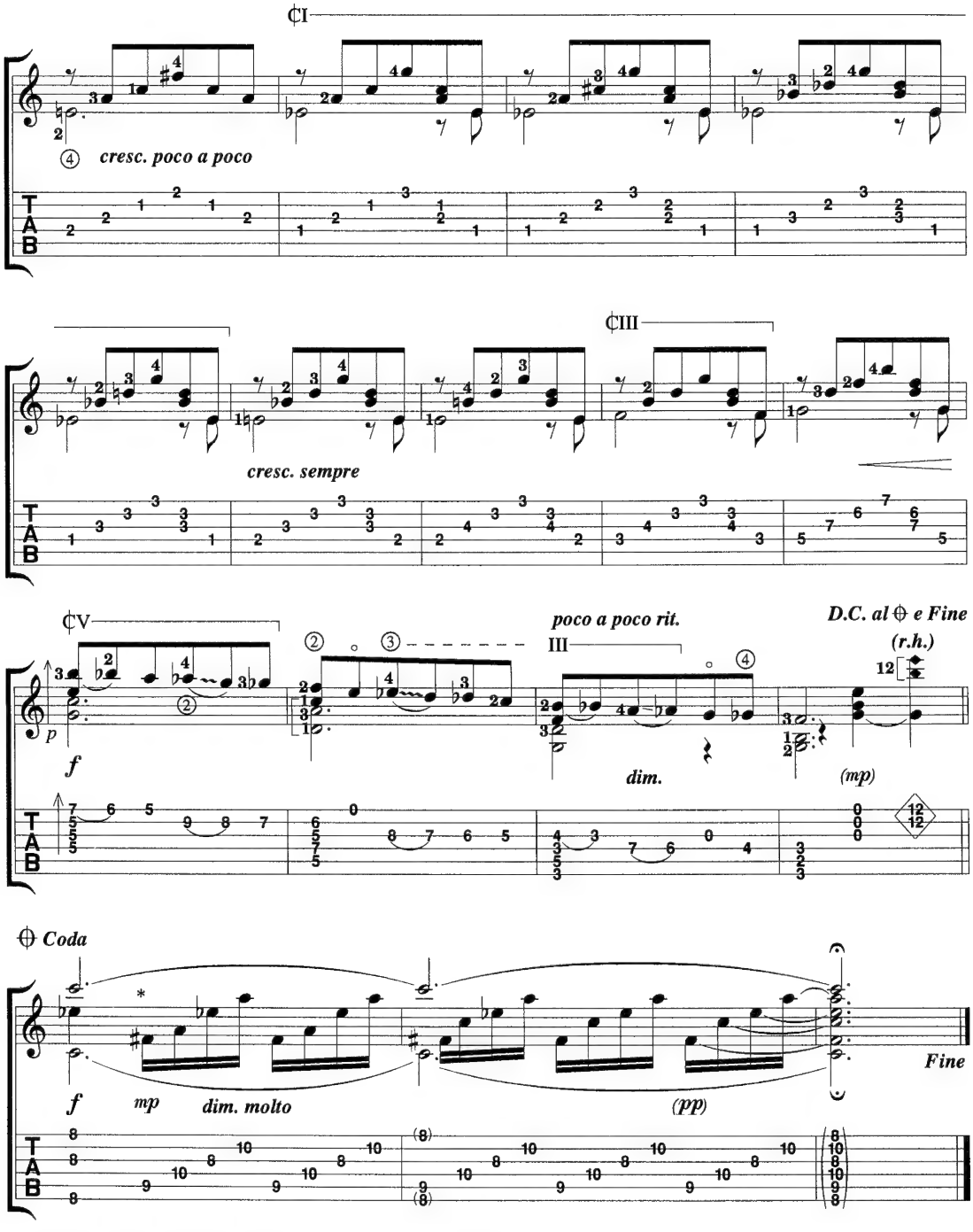
Prelude No. 2

By: John Griggs
Carlos Barbosa-Lima
(BMI)




(I)
CIII
(tasto)
(p)
(I)
III
(poco stent.)
(tempo)
mp
cresc. poco a poco
f
mp
¢I
(III)
III
al Coda
mf
mp
cresc.
III
¢V
III
f
dim.
mf
poco dim.

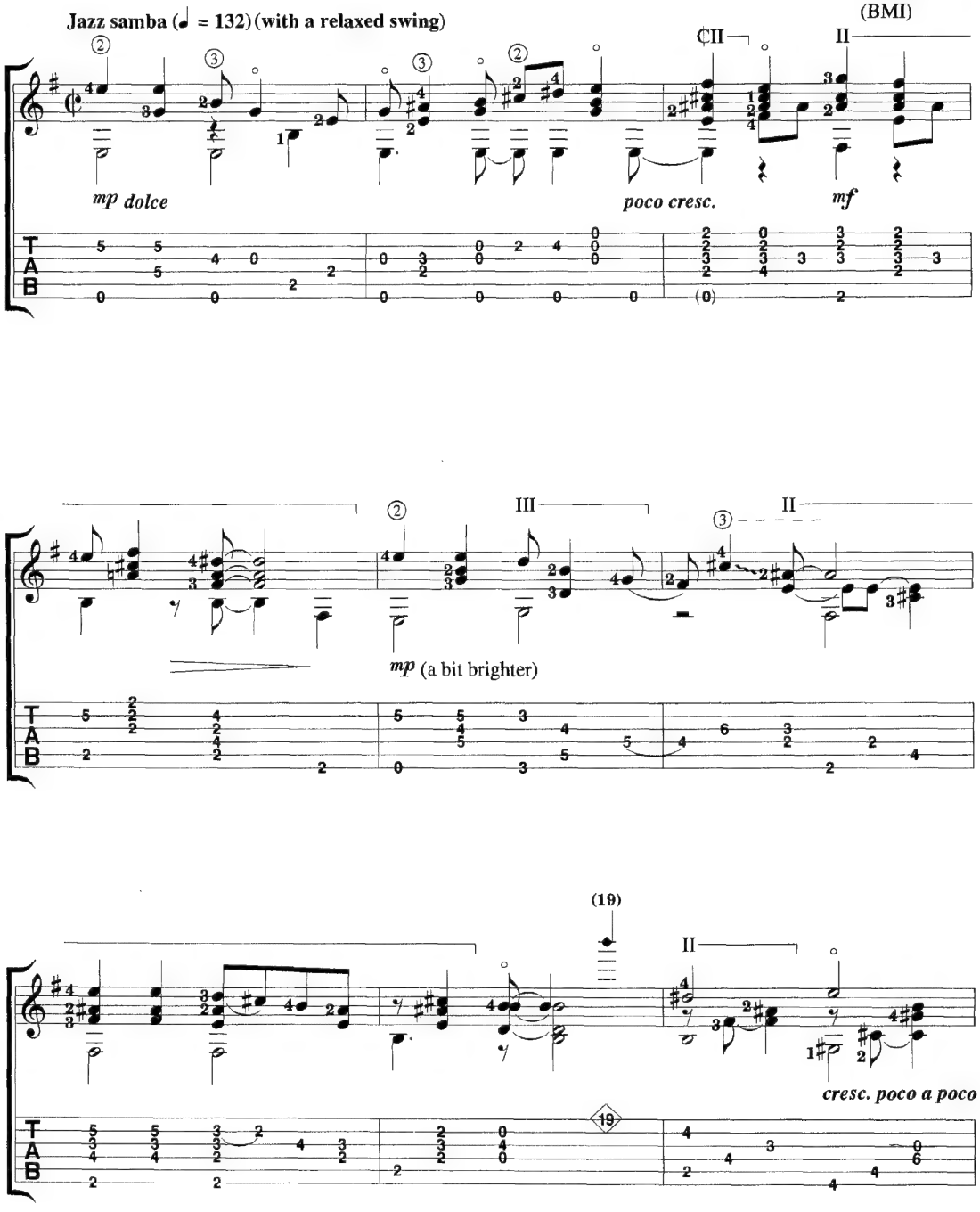

mp
cresc. poco a poco
cresc. sempre
dim. poco a poco
mp

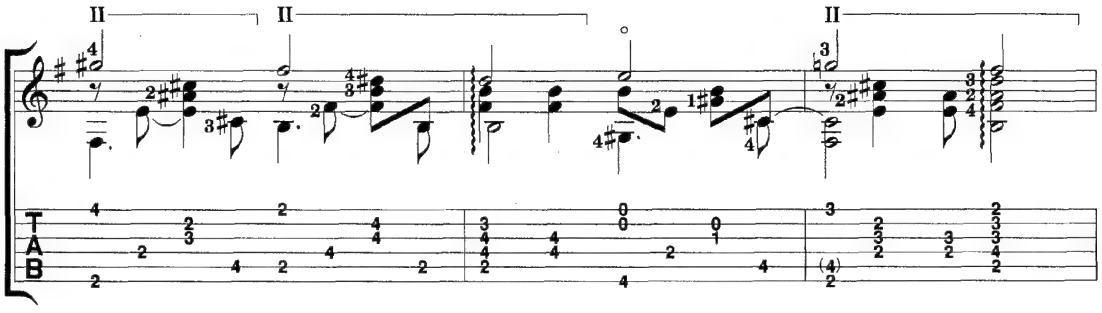


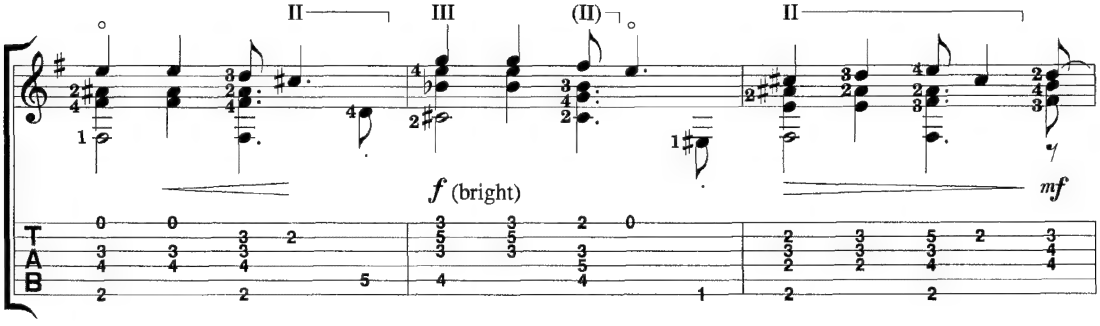
* arpeggio may be repeated longer "ad lib." until sound fades
(moving right hand towards "tasto")

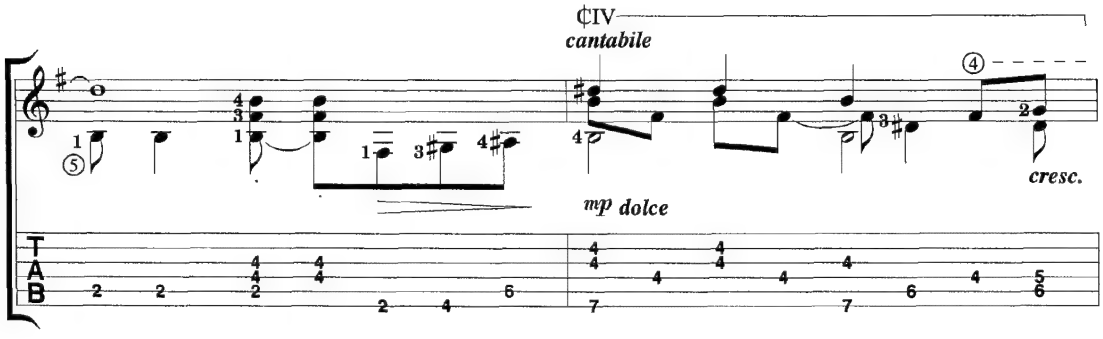
Prelude No. 3

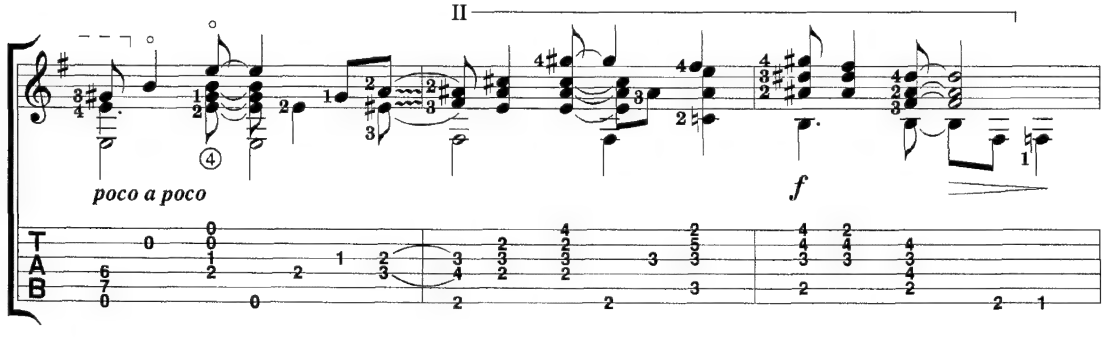
By: John Griggs
Carlos Barbosa-Lima
(BMI)

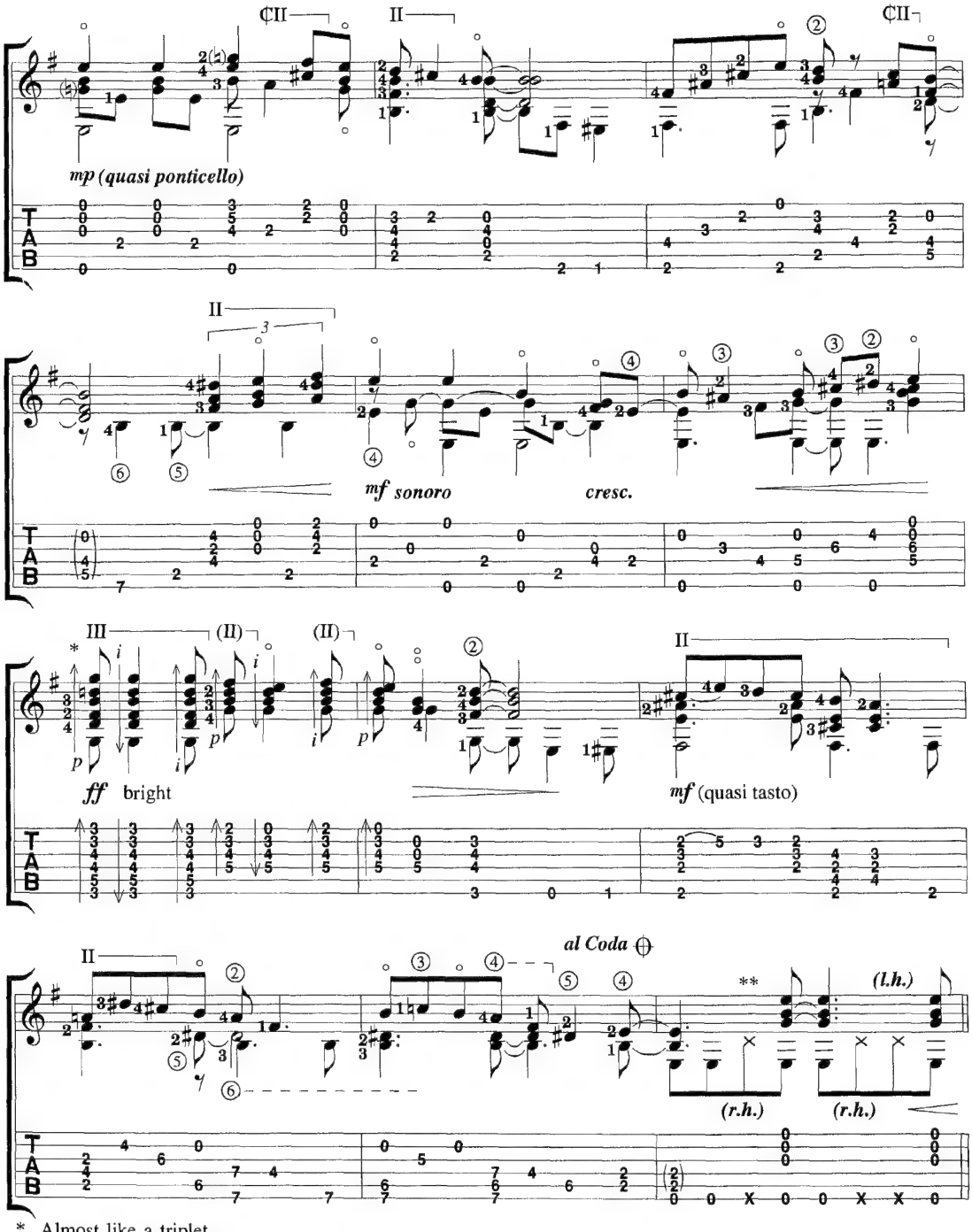



II
II
II

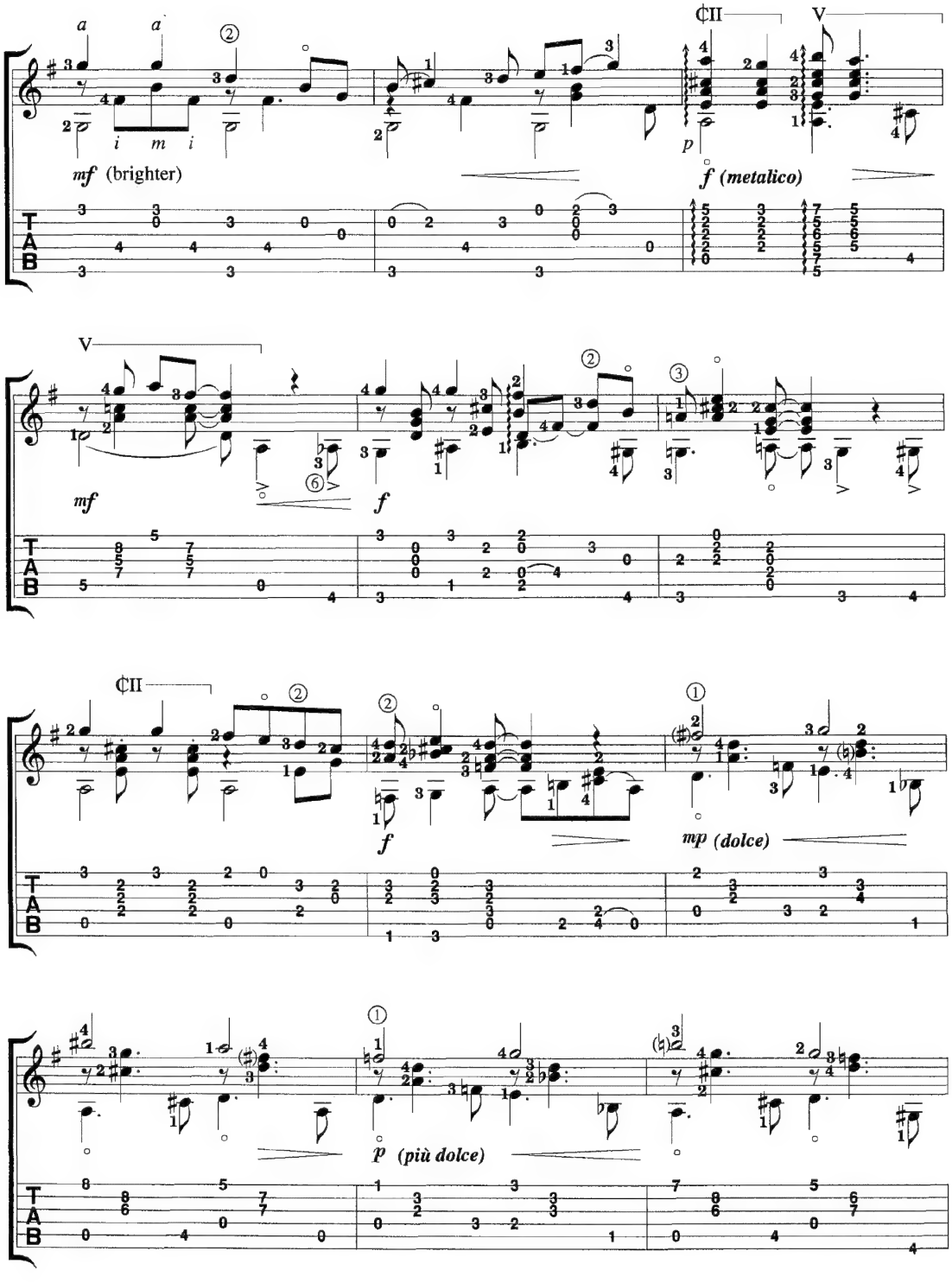

II
III
(II)
II
f (bright)
mf

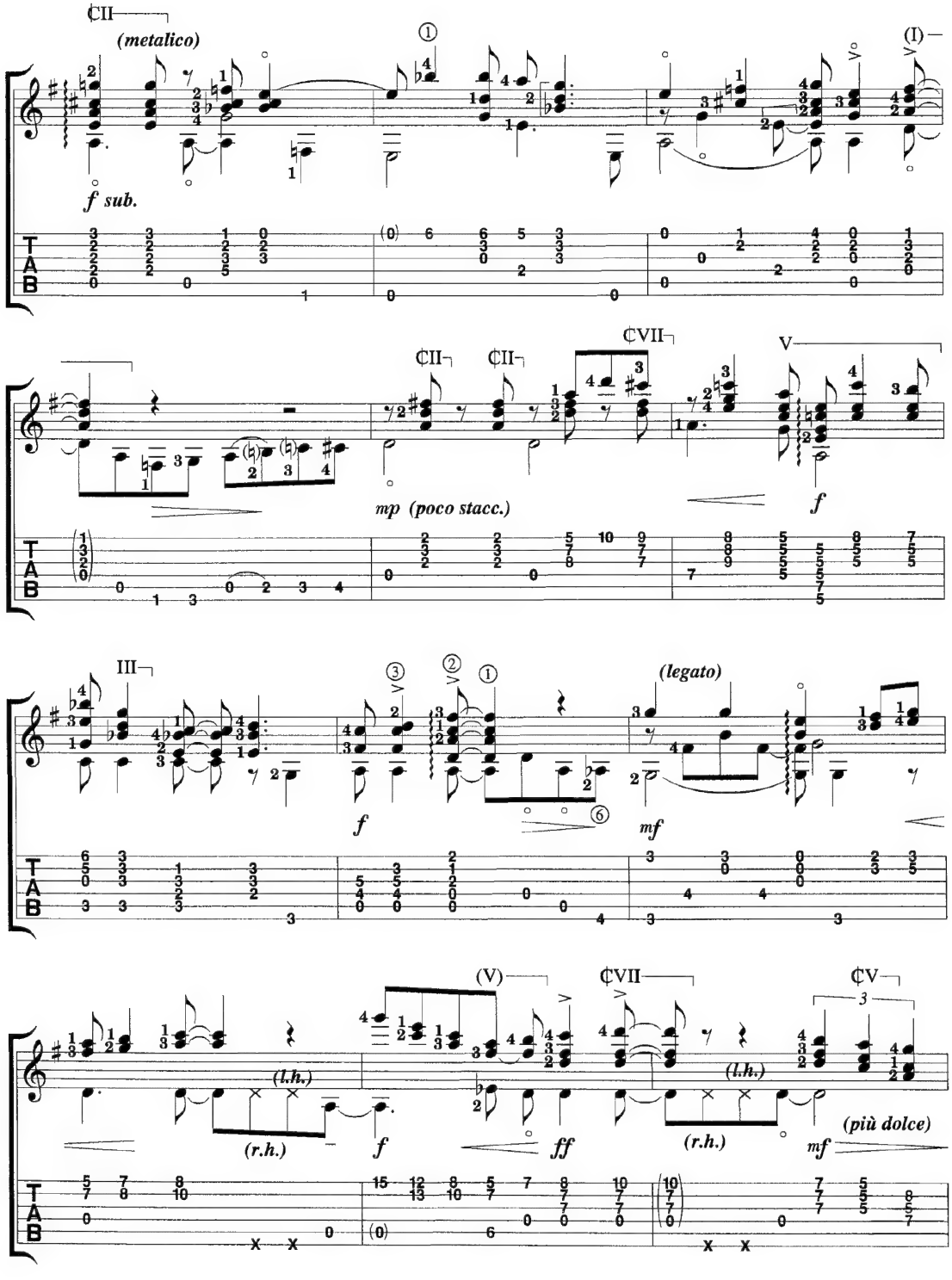

¢IV
cantabile
mp dolce
cresc.

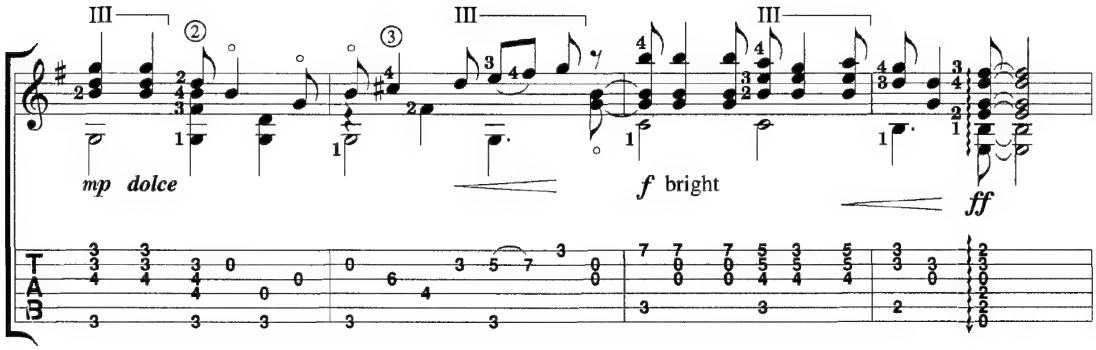

II
poco a poco
f

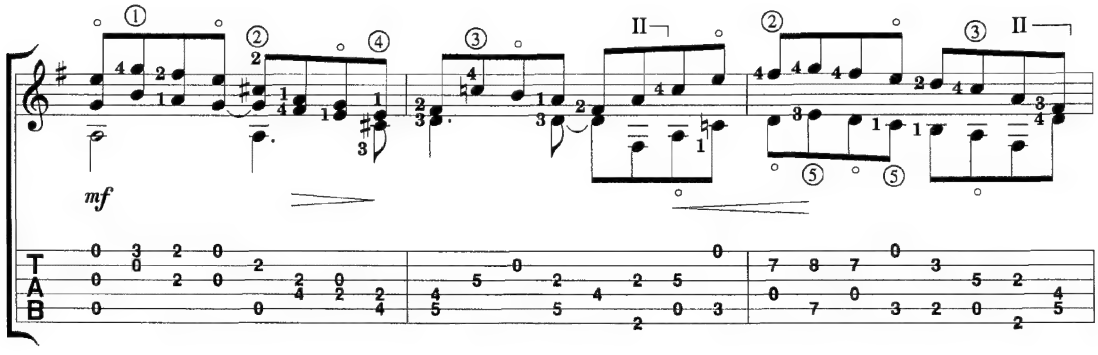


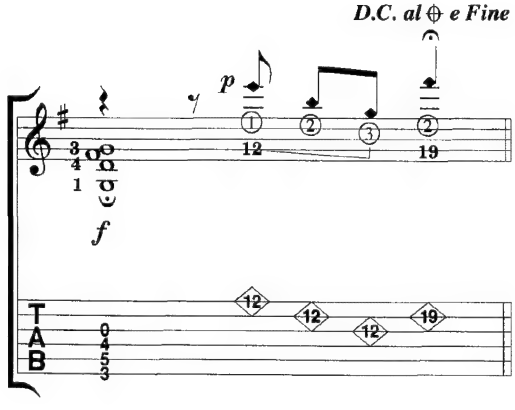
* Almost like a triplet.
** Light percussion with thumb right hand immediately above the soundhole; later, the left hand also does light percussion on the lower rim near the fingerboard.

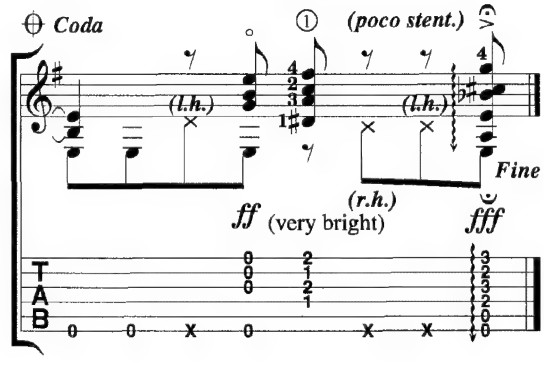

mf (brighter)
f (metalico)
mf
f
f
mp (dolce)
p (più dolce)


¢II
(metalico)
(I)
f sub.
¢II
¢II
¢VII
V
mp (poco stacc.)
f
III
(legato)
f
mf
(V)
¢VII
¢V
(l.h.)
(r.h.)
f
ff
(l.h.)
(r.h.)
(più dolce)
mf

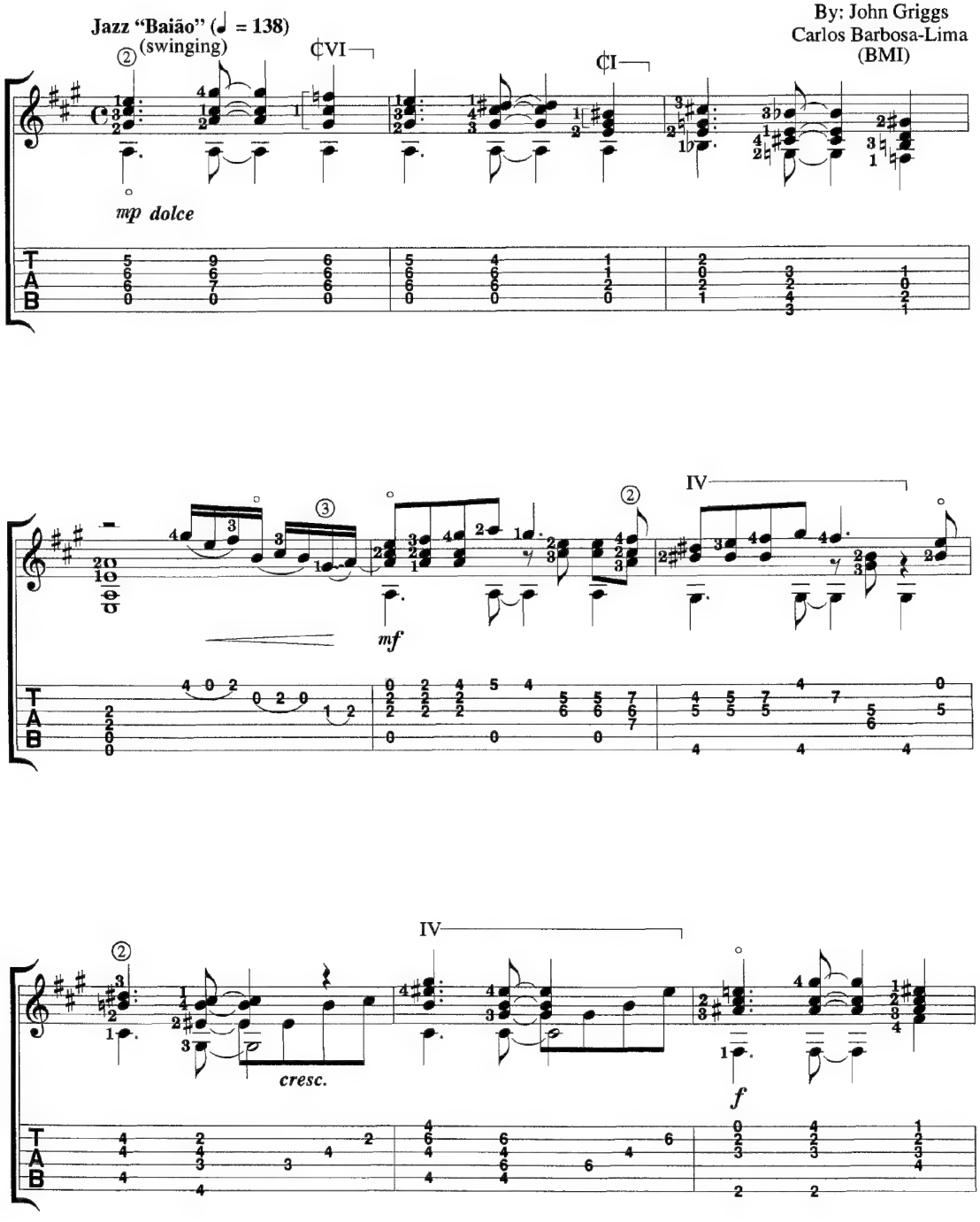

III
III
III
mp dolce
f bright
ff

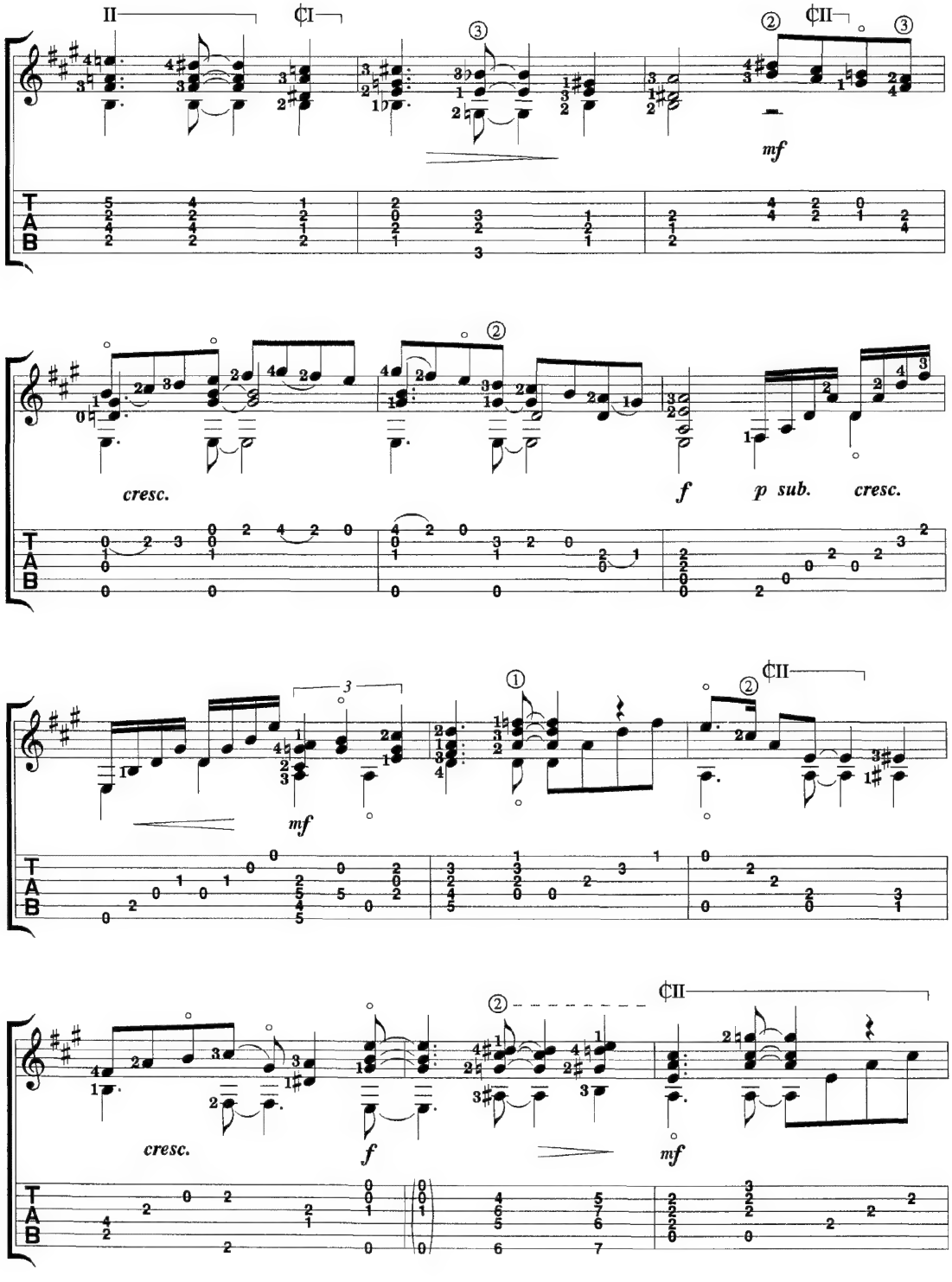

II
II
mf

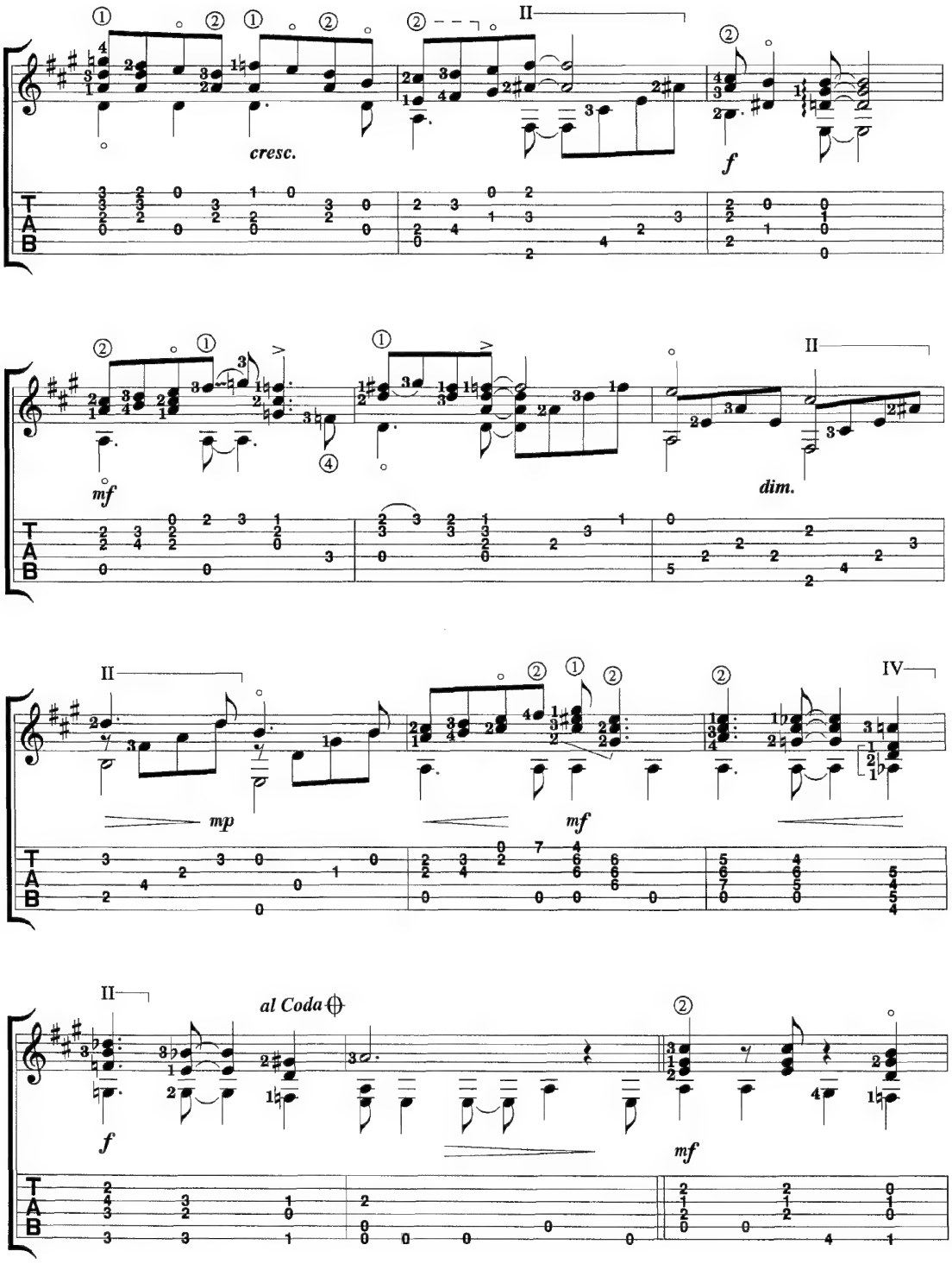

D.C. al ⊕ e Fine
p
f

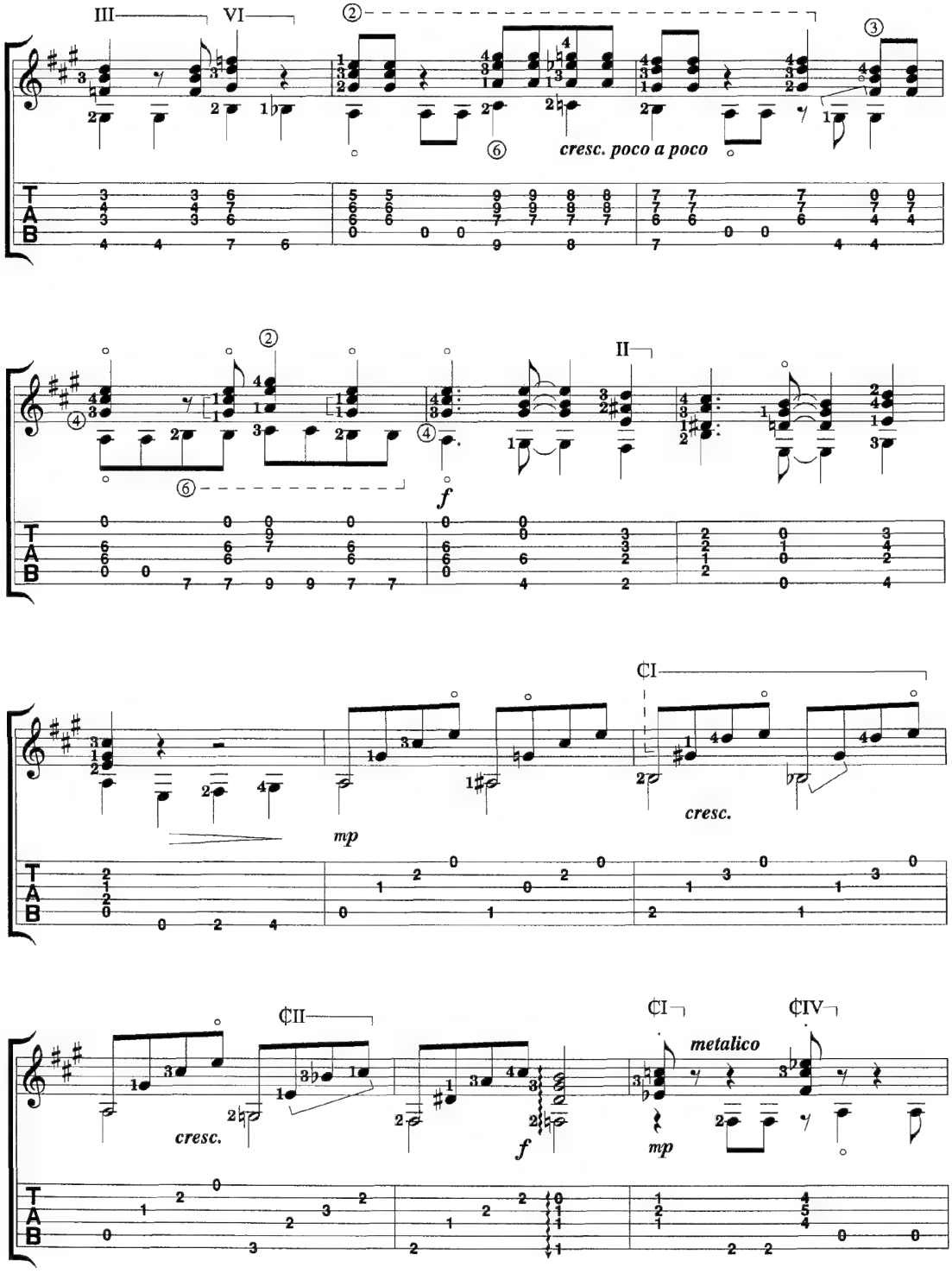

⊕ Coda
(poco stent.)
(l.h.)
(l.h.)
(r.h.)
ff (very bright)
fff
Fine

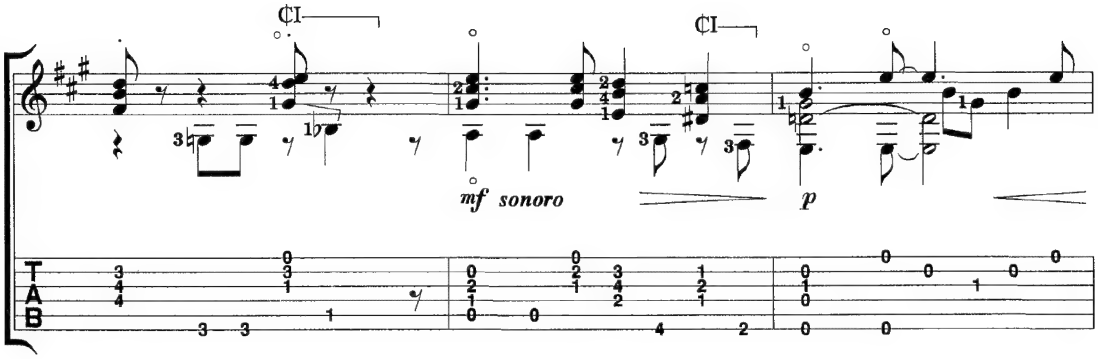
Prelude No. 4

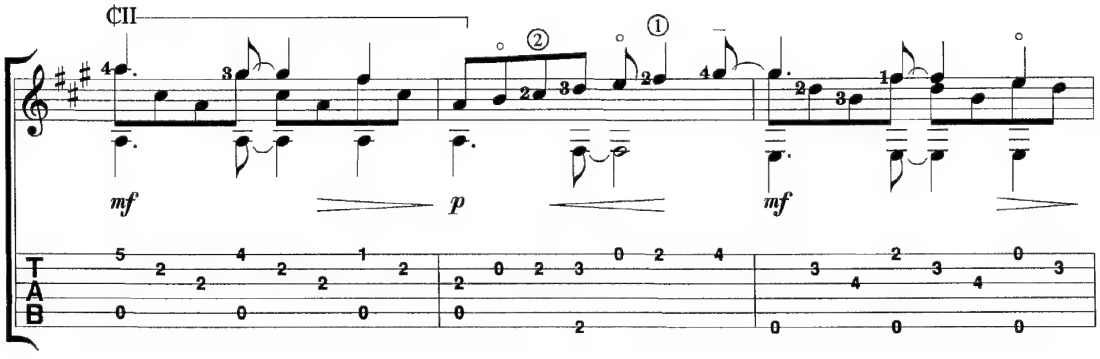

Jazz "Baião" (♩ = 138)
(swinging)
By: John Griggs
Carlos Barbosa-Lima
(BMI)
¢VI
¢I
mp dolce
IV
mf
IV
cresc.
f
T
A
B

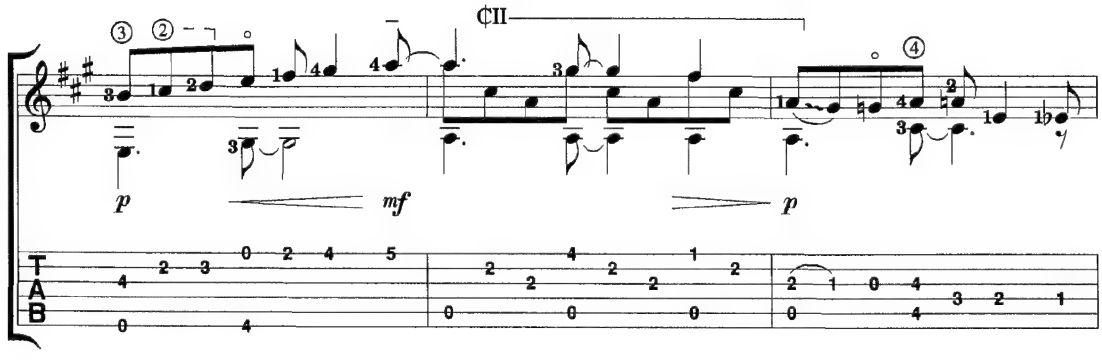

II
¢I
¢II
mf
cresc.
f
p sub.
cresc.
mf
¢II
cresc.
f
¢II
mf

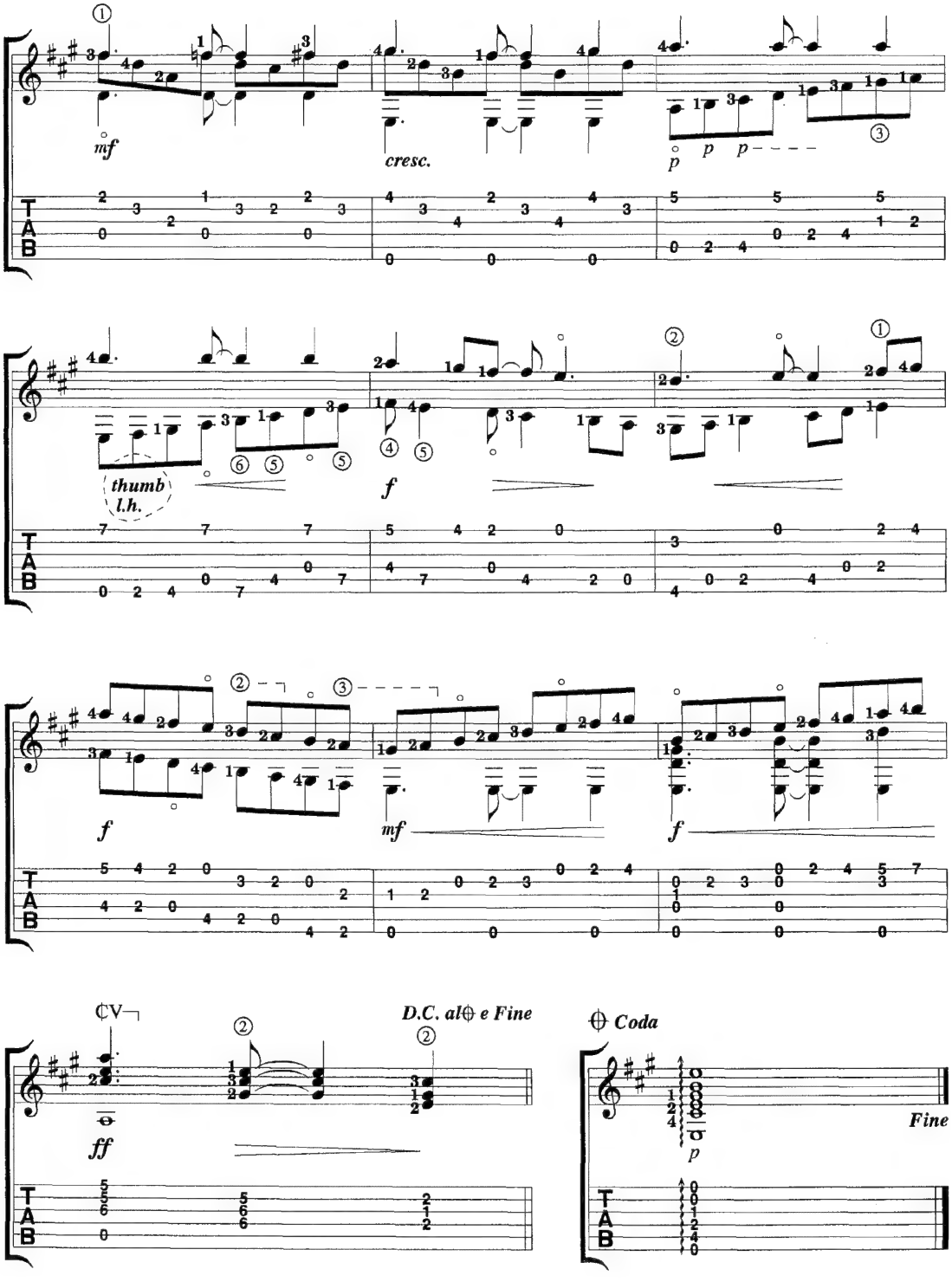

cresc.
f
mf
dim.
mp
mf
al Coda
f
mf


III
VI
cresc. poco a poco
II
f
mp
cresc.
cresc.
f
metalico
mp


¢I
¢I
mf sonoro
p

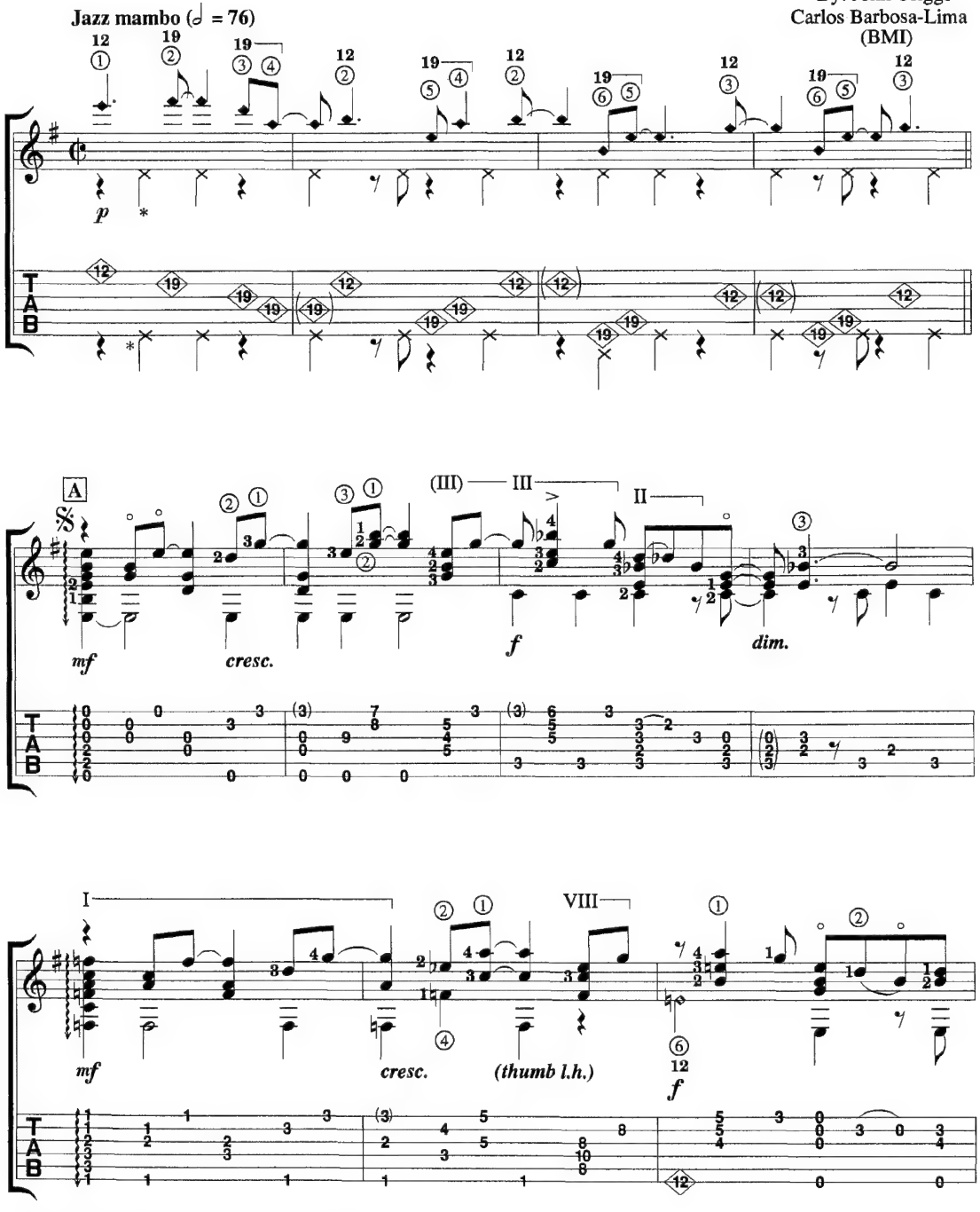

¢II
mf
p
mf


¢II
p
mf
p

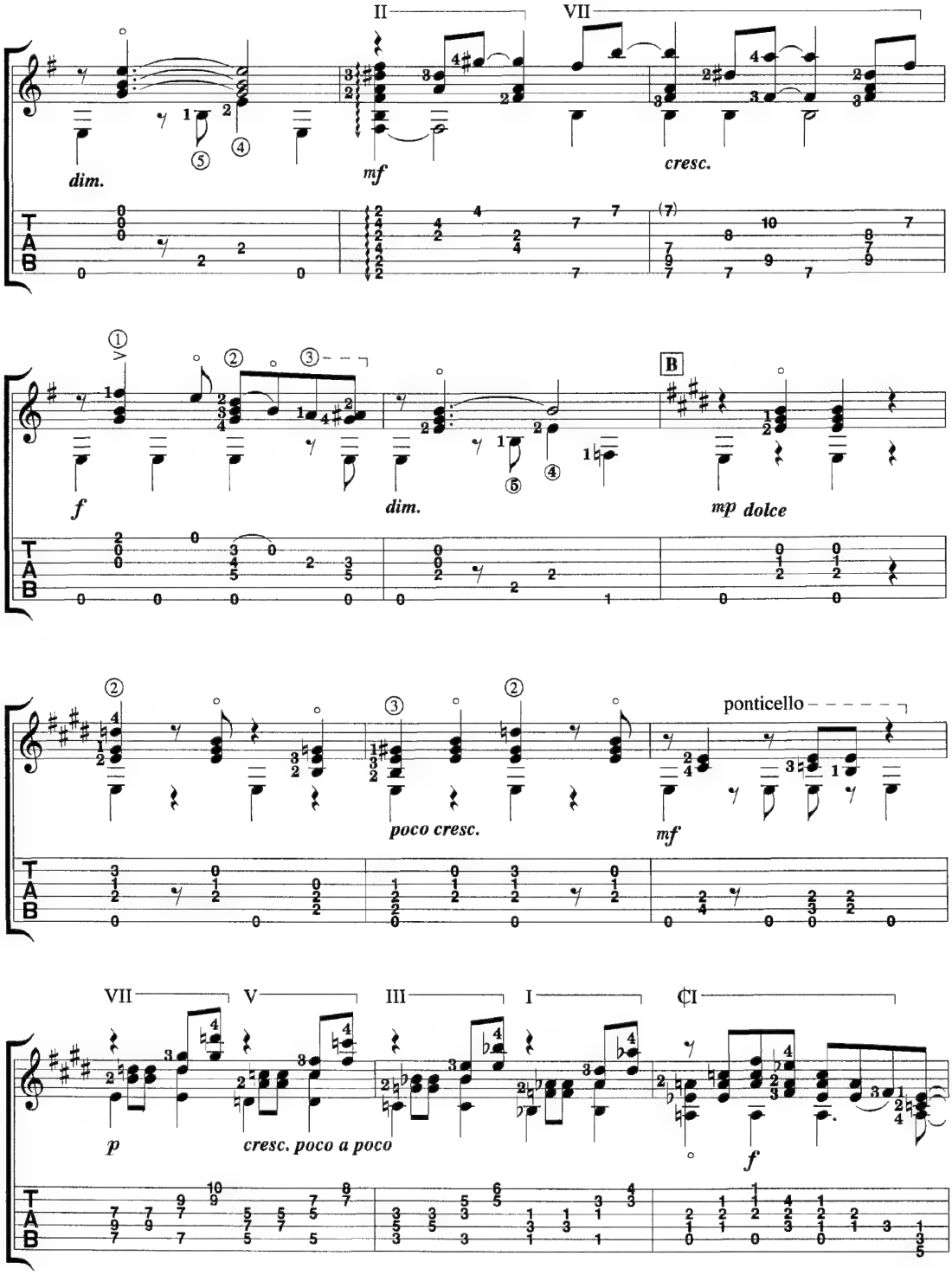

mf
cresc.
p
p
p
thumb
l.h.
f
f
mf
f
ff
D.C. al⊕ e Fine
⊕ Coda
Fine
p

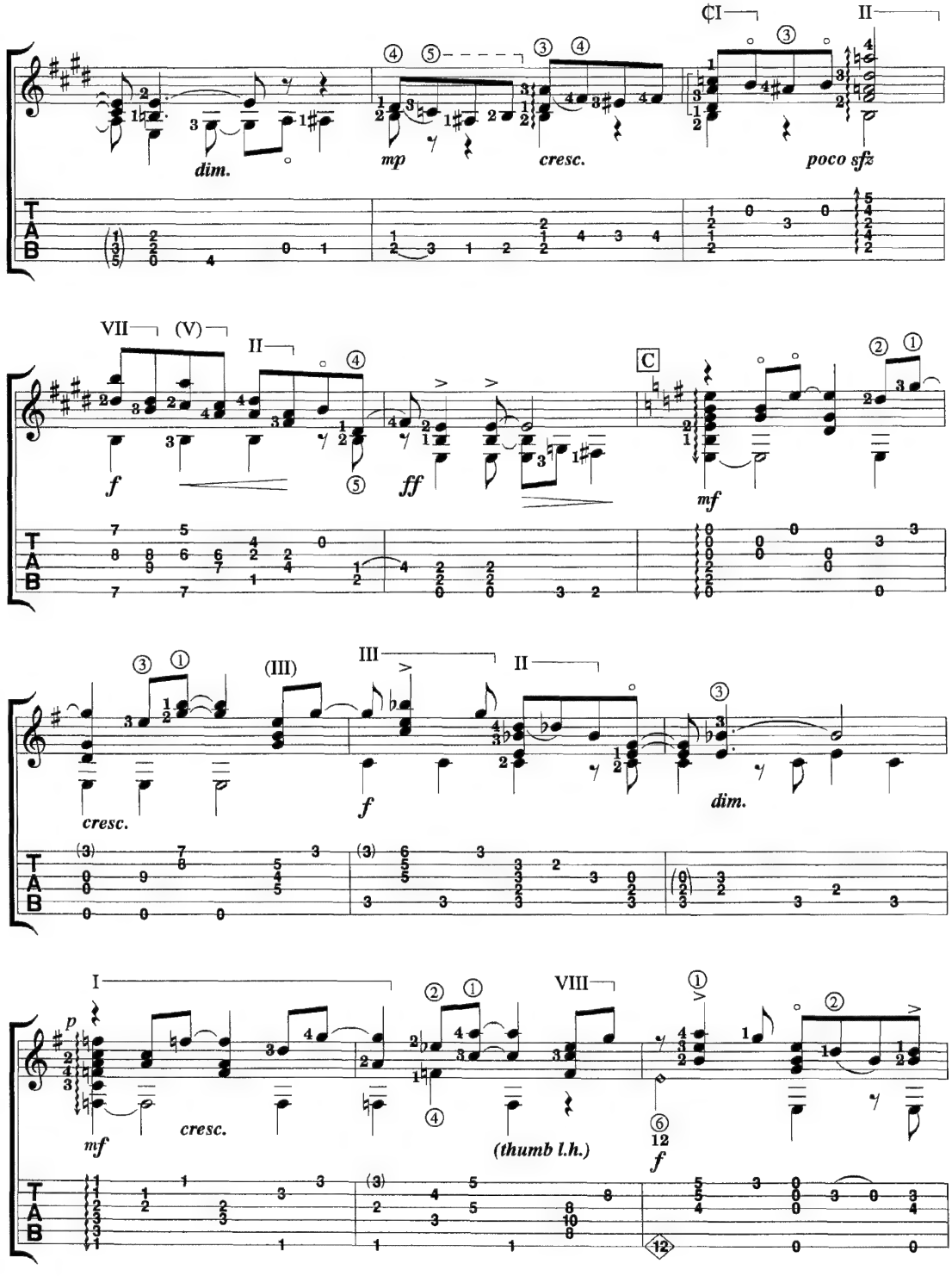
Prelude No. 5

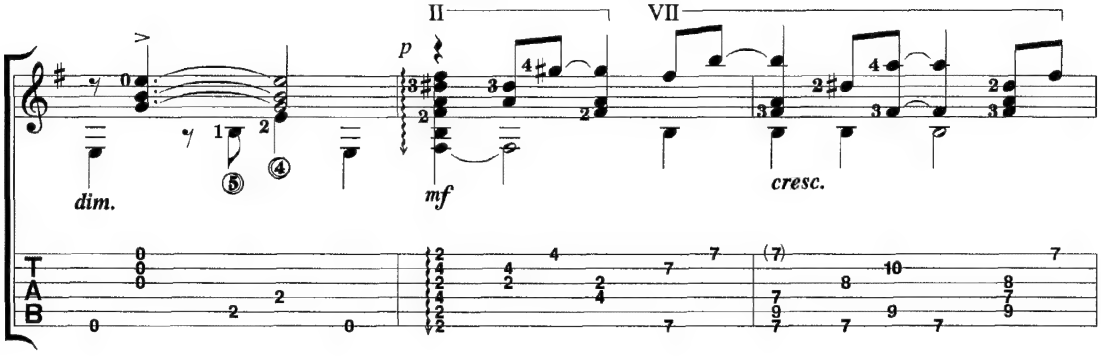
By: John Griggs
Carlos Barbosa-Lima
(BMI)

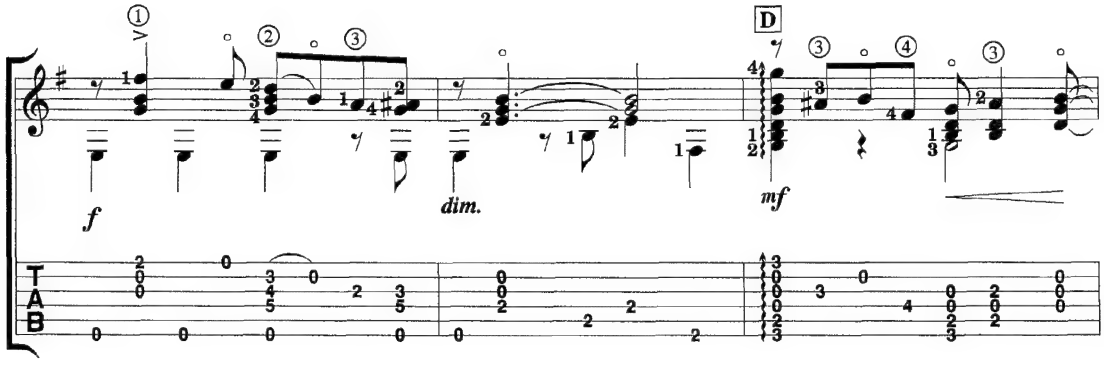


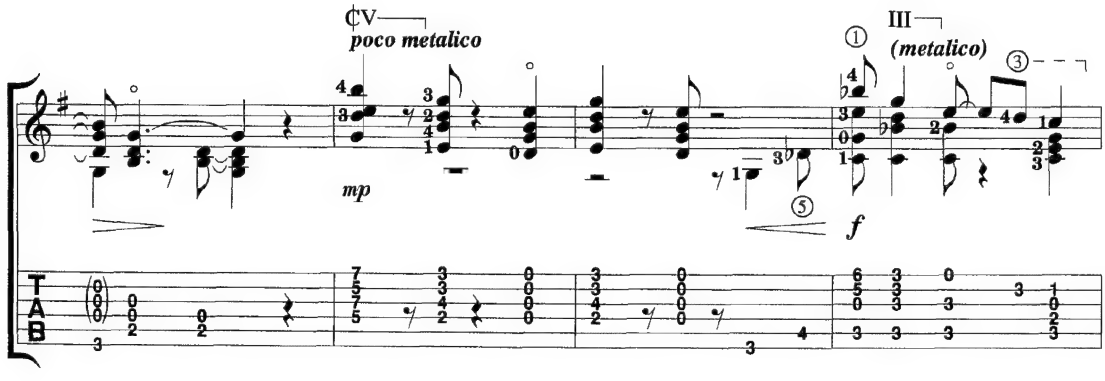
* Left hand drums on upper bout of guitar.

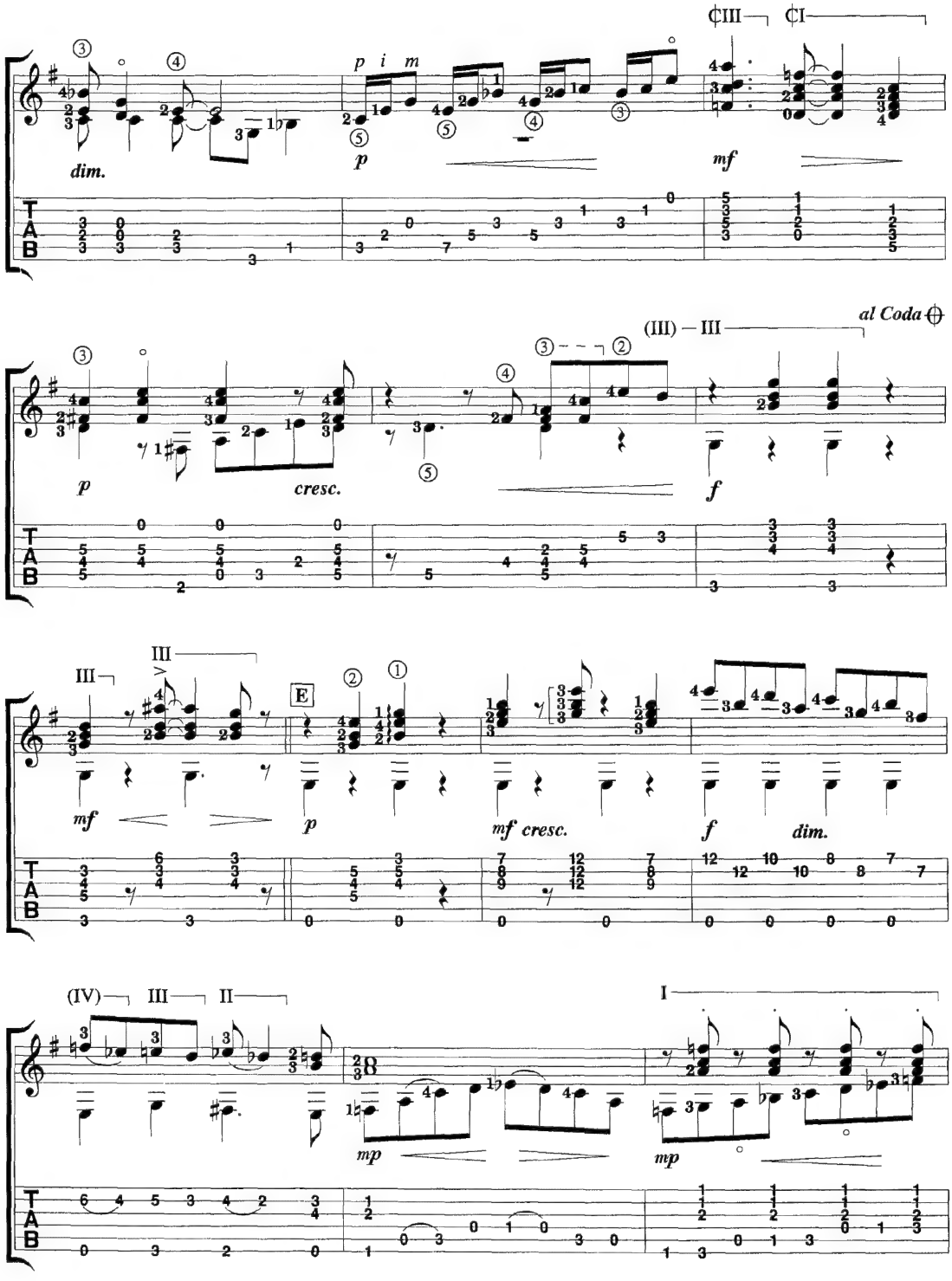

II
VII
dim.
mf
cresc.
f
dim.
B
mp dolce
poco cresc.
mf
ponticello
VII
V
III
I
p
cresc. poco a poco
f

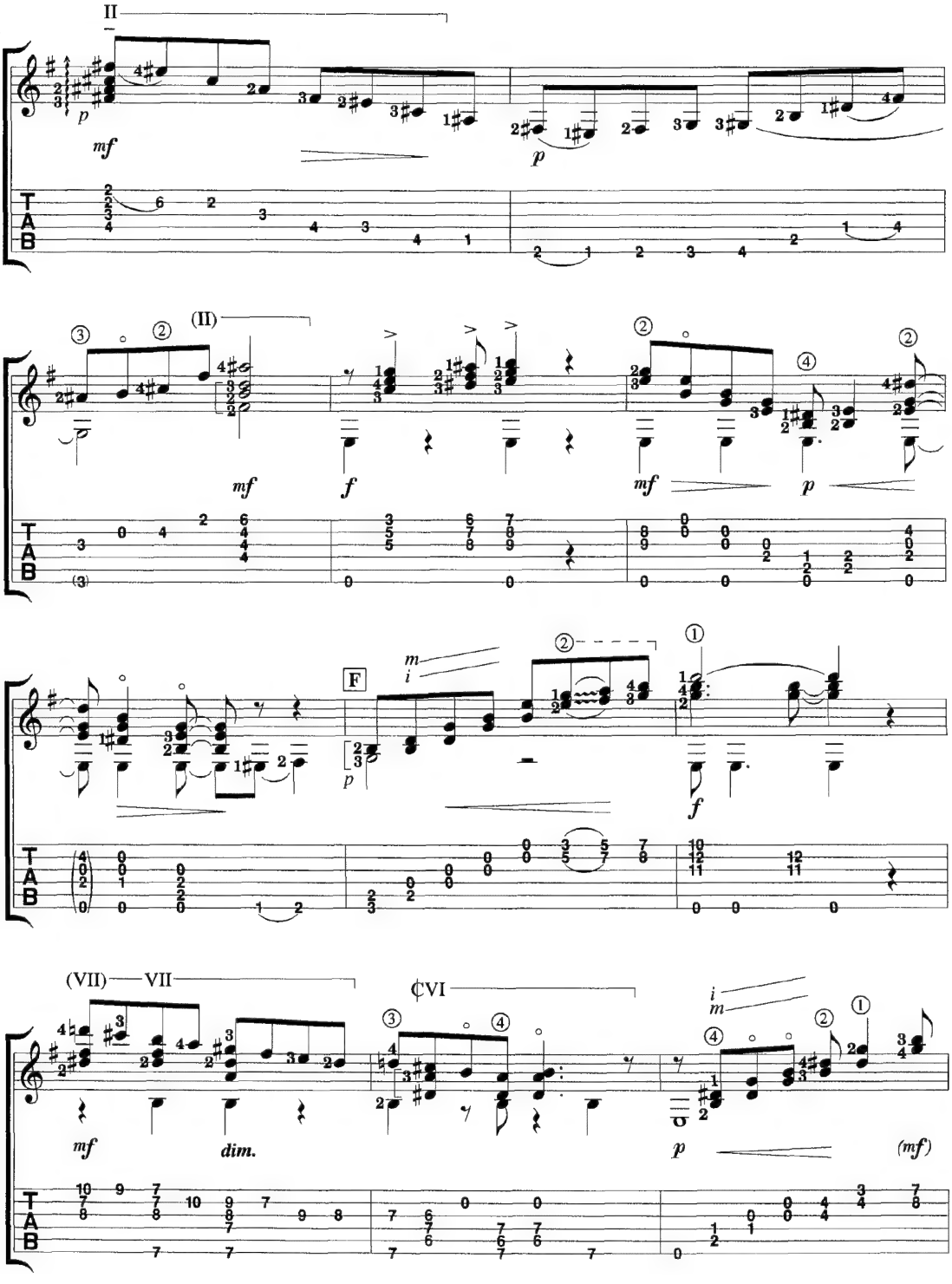

dim.
mp
cresc.
poco sfz
VII
(V)
II
f
ff
C
mf
cresc.
(III)
III
II
f
dim.
I
p
mf
cresc.
VIII
(thumb l.h.)
f

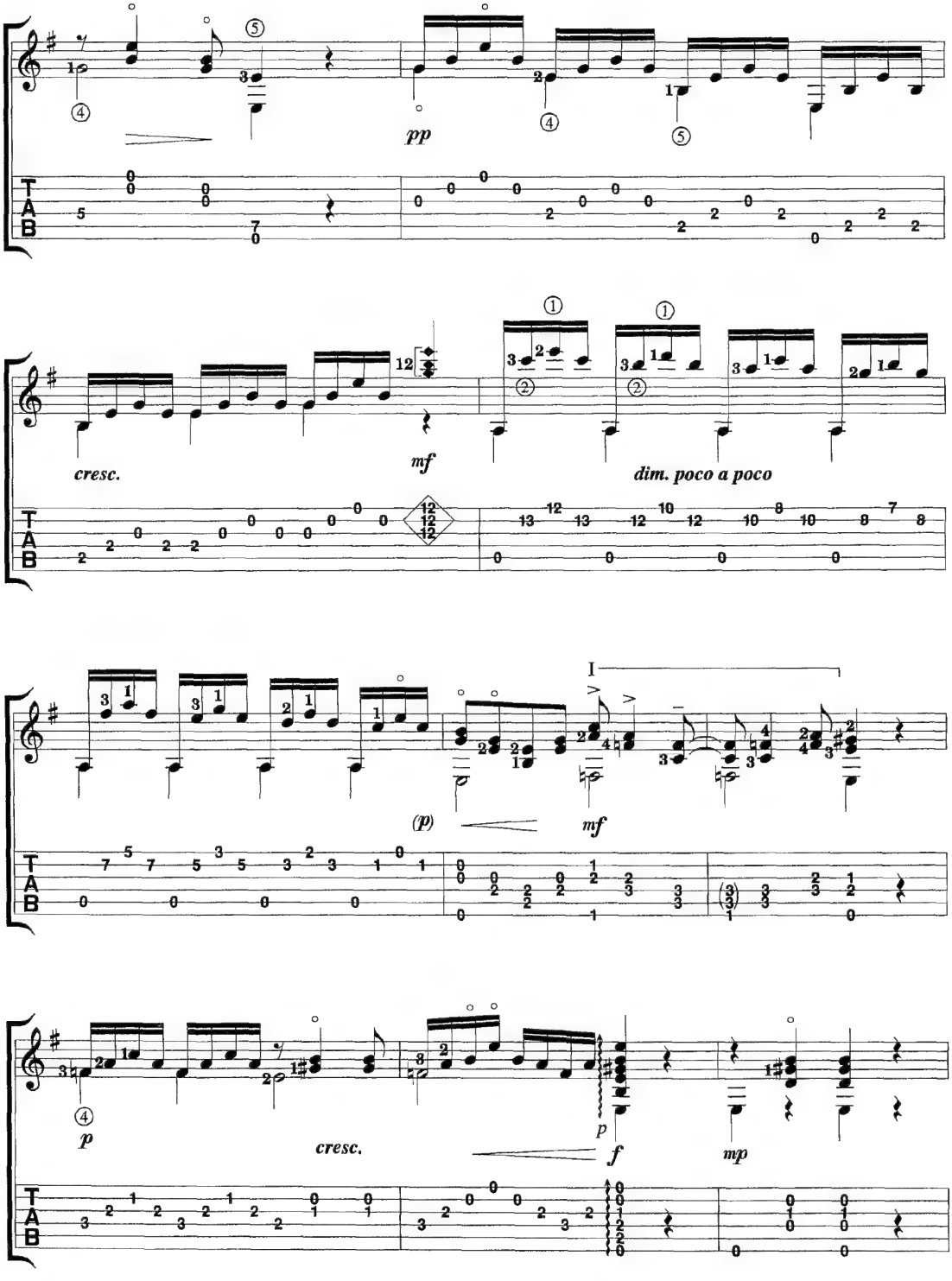

II
VII
p
dim.
mf
cresc.

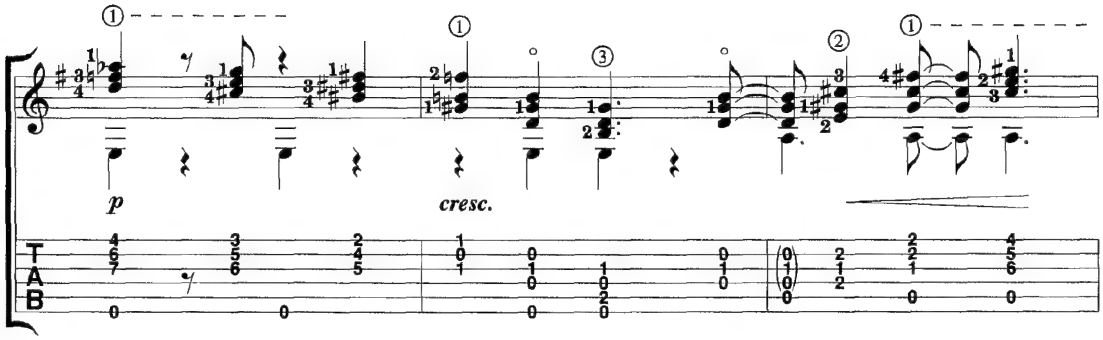

D
f
dim.
mf

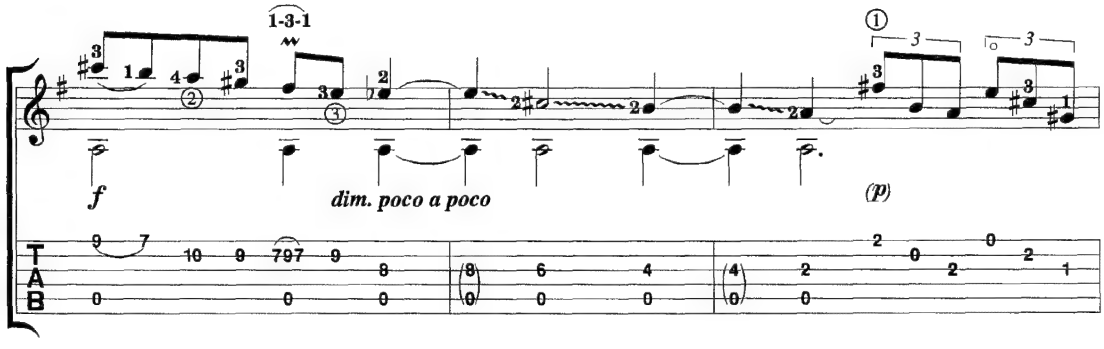

V
poco metalico
III
(metalico)
mp
f

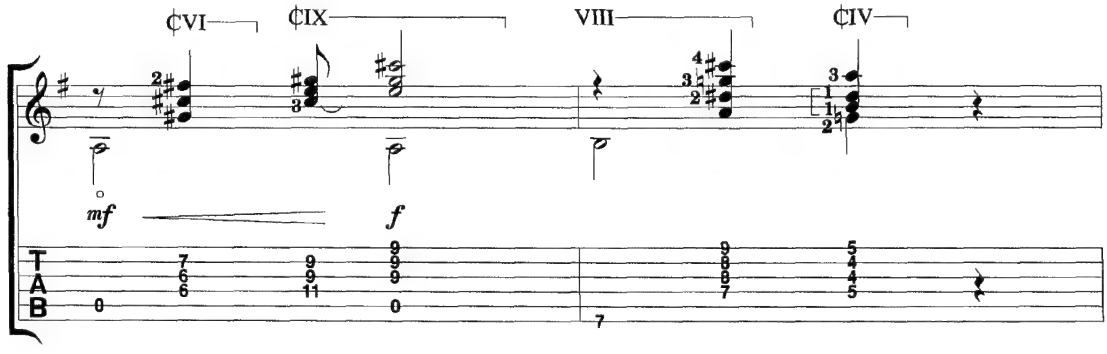

¢III ¢I
dim.
p i m
p
mf
al Coda
(III) — III
p
cresc.
f
III
III
E
mf
p
mf cresc.
f
dim.
(IV) III II
I
mp
mp

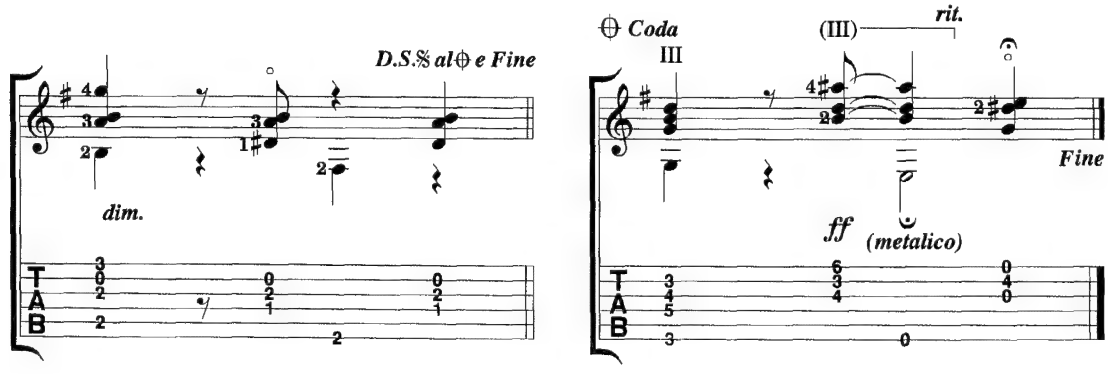

II
(II)
F
(VII)
VII
¢VI
T
A
B


pp
cresc.
mf
dim. poco a poco
(p)
mf
p
cresc.
f
mp


p
cresc.

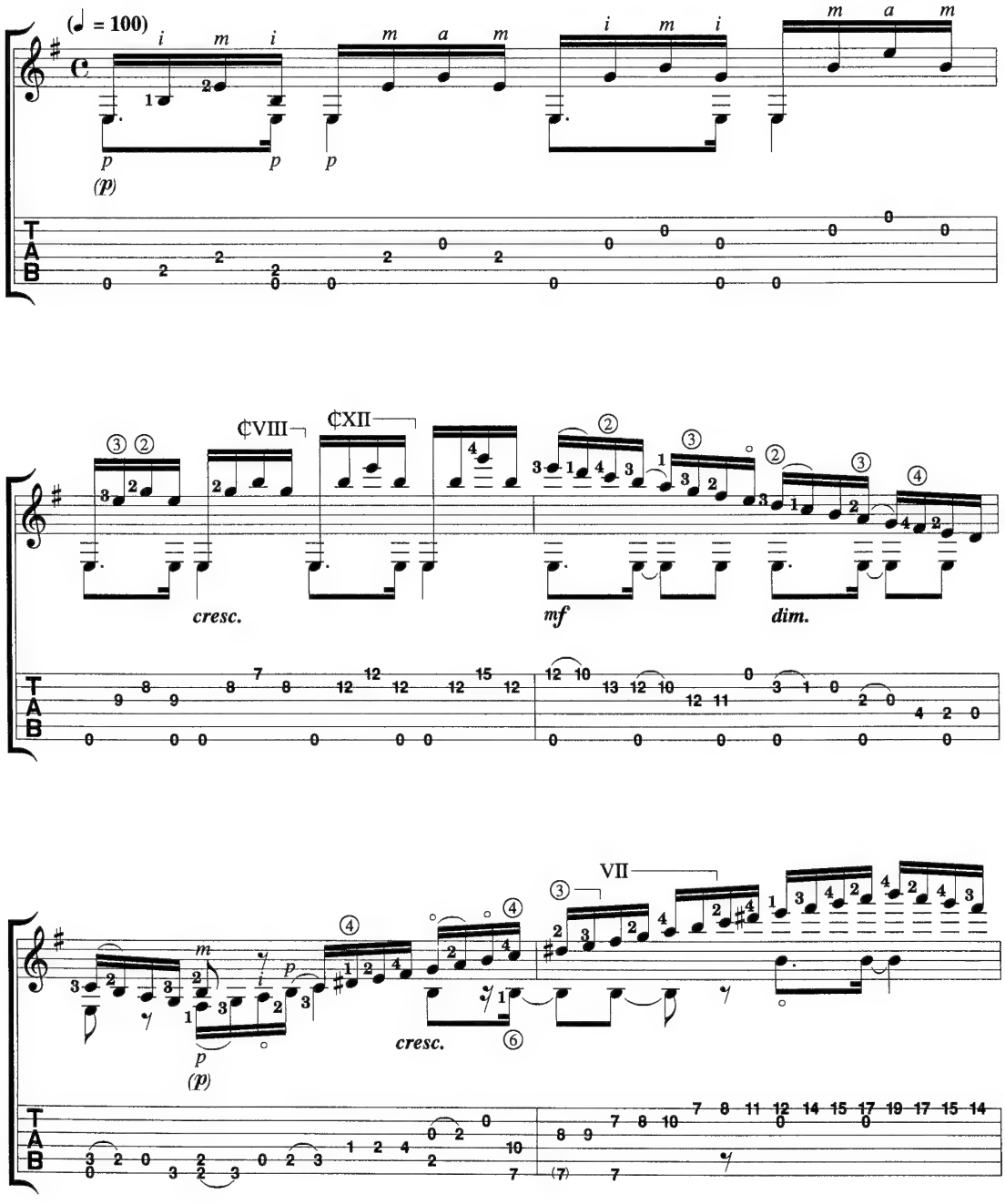

1-3-1
f
dim. poco a poco
(p)

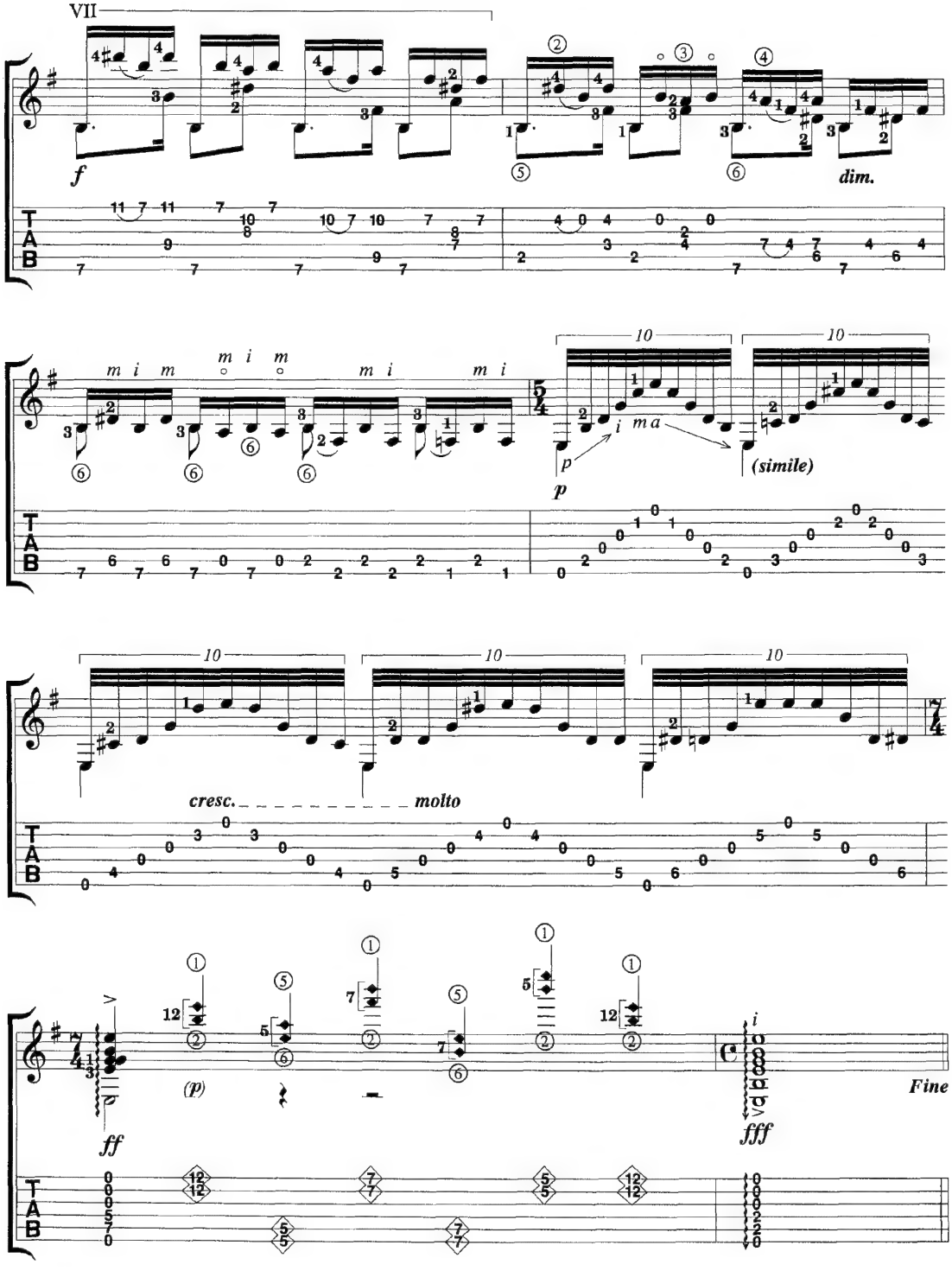

¢VI
¢IX
VIII
¢IV
mf
f

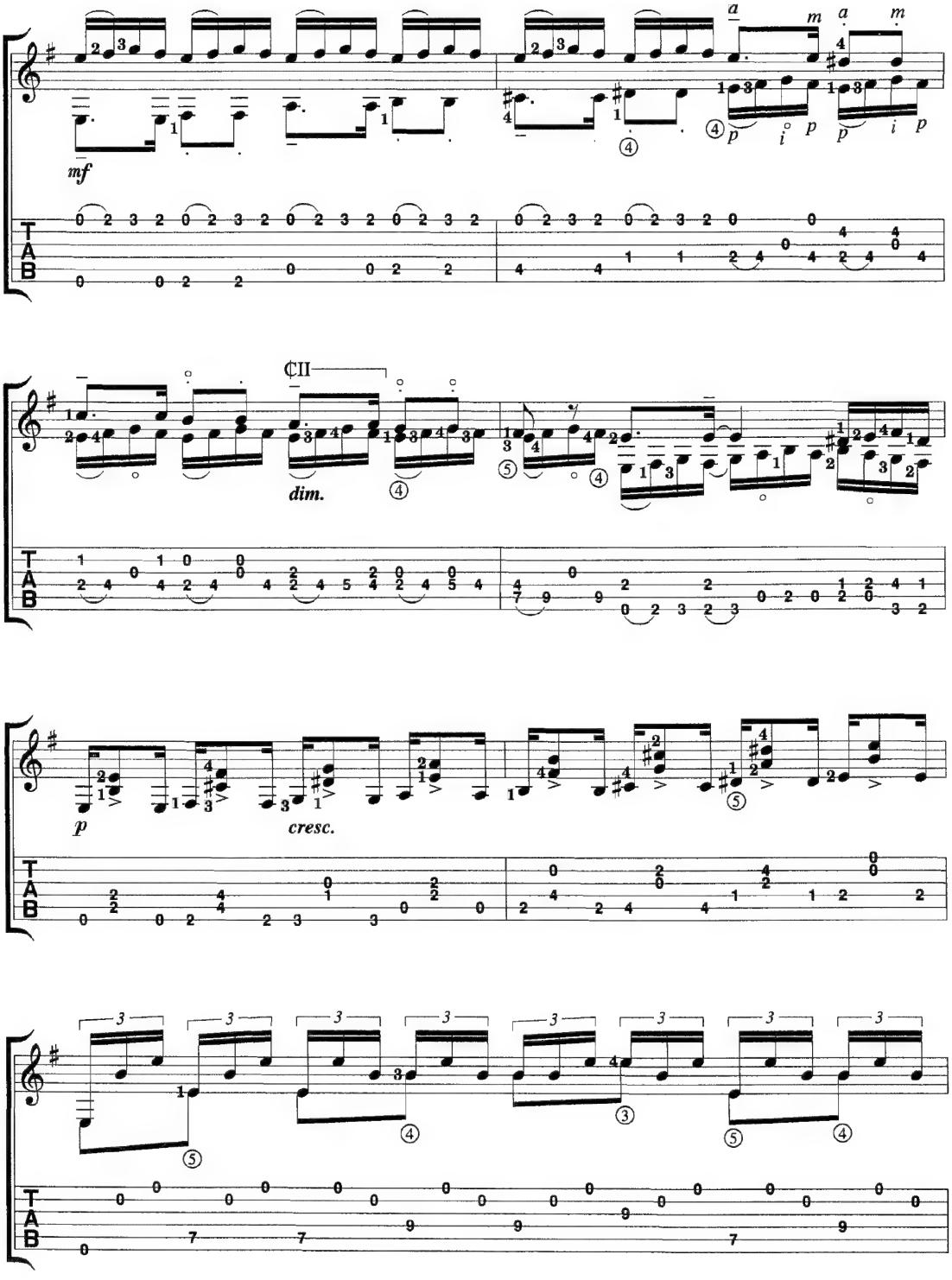

D.S.𝄋 al⊕ e Fine
dim.
⊕ Coda
III
(III)
rit.
Fine
ff
(metalico)

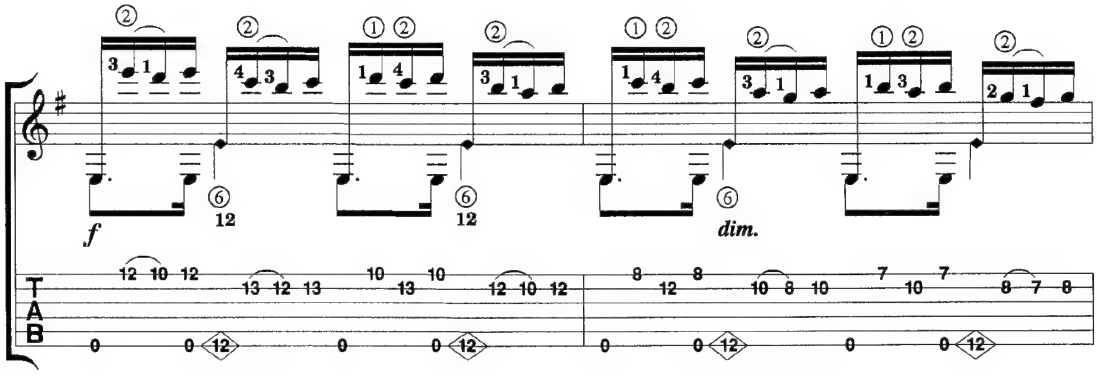
Etude No. 1

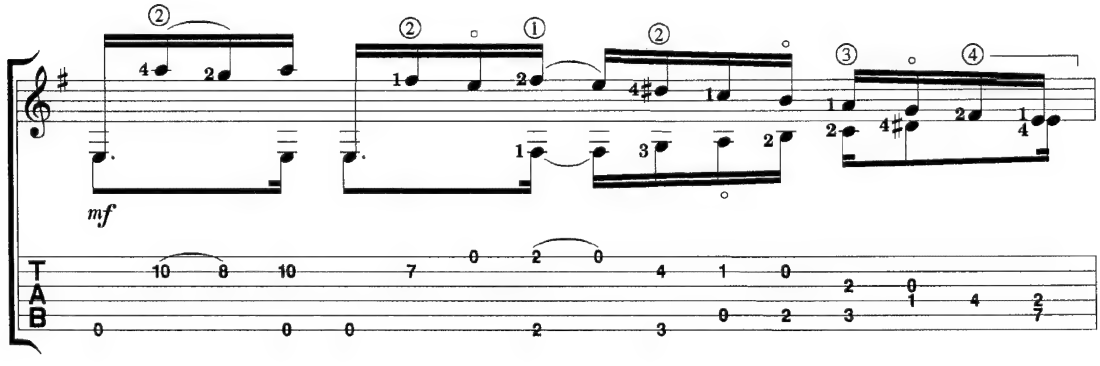
By: John Griggs
Carlos Barbosa-Lima
(BMI)

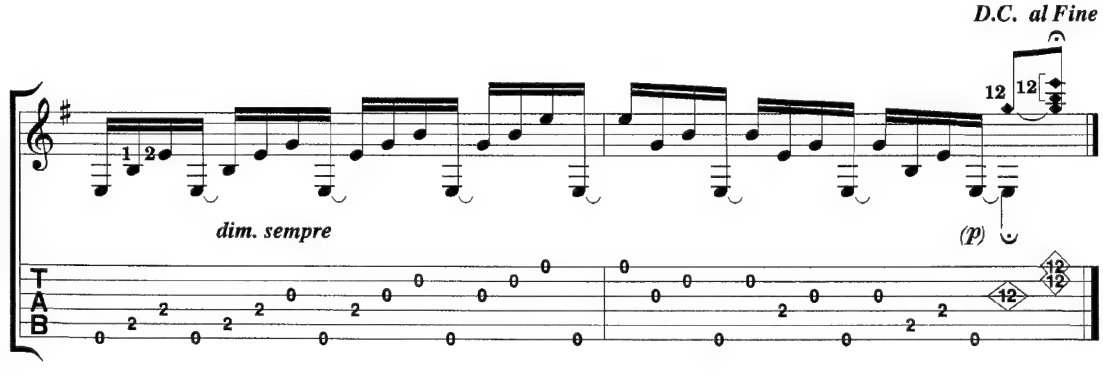



VII
f
dim.
m i m
m i m
m i
m i
10
10
p
i ma
(simile)
10
10
10
cresc.
molto
(p)
ff
fff
Fine


mf
dim.
p
cresc.

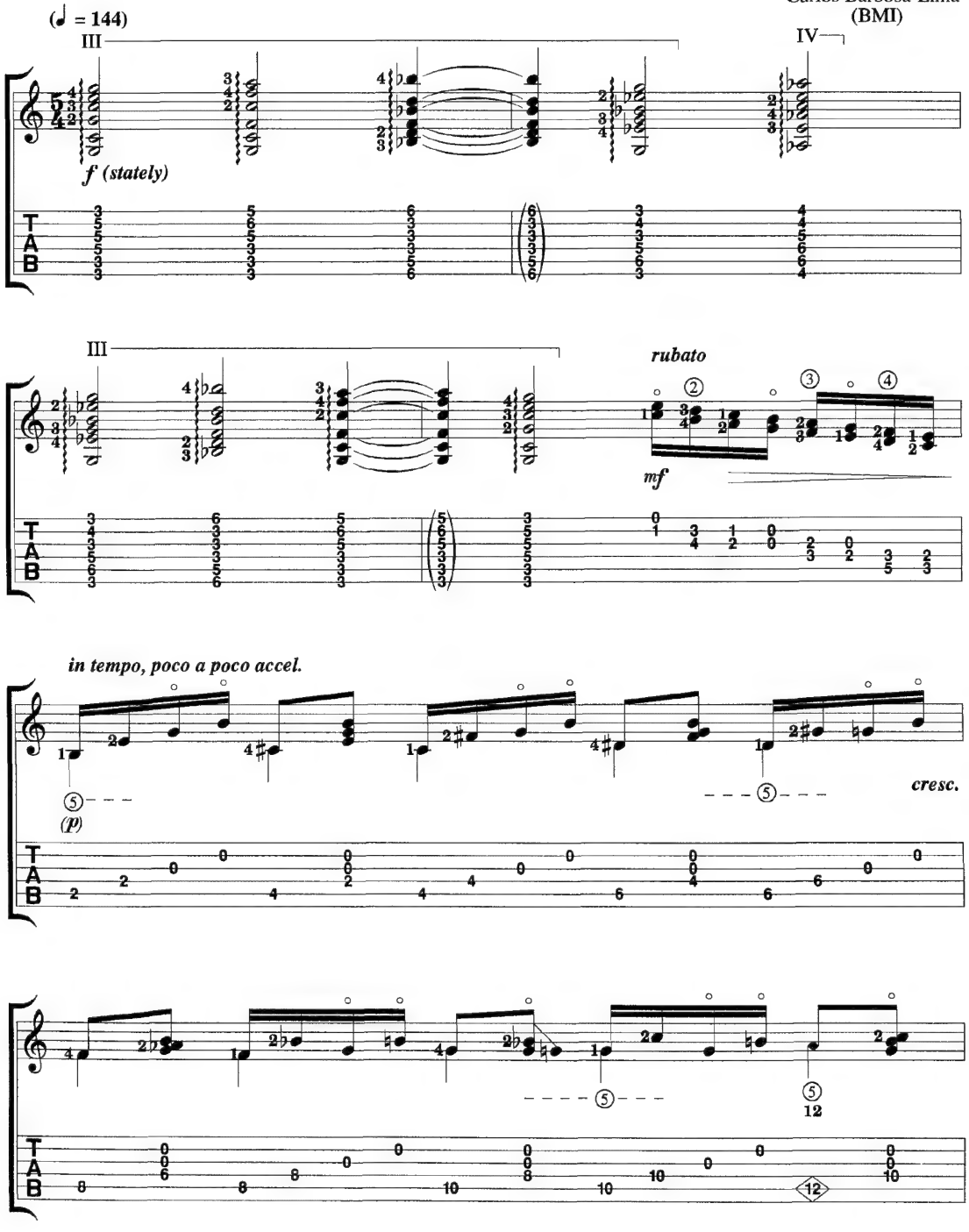

f
dim.

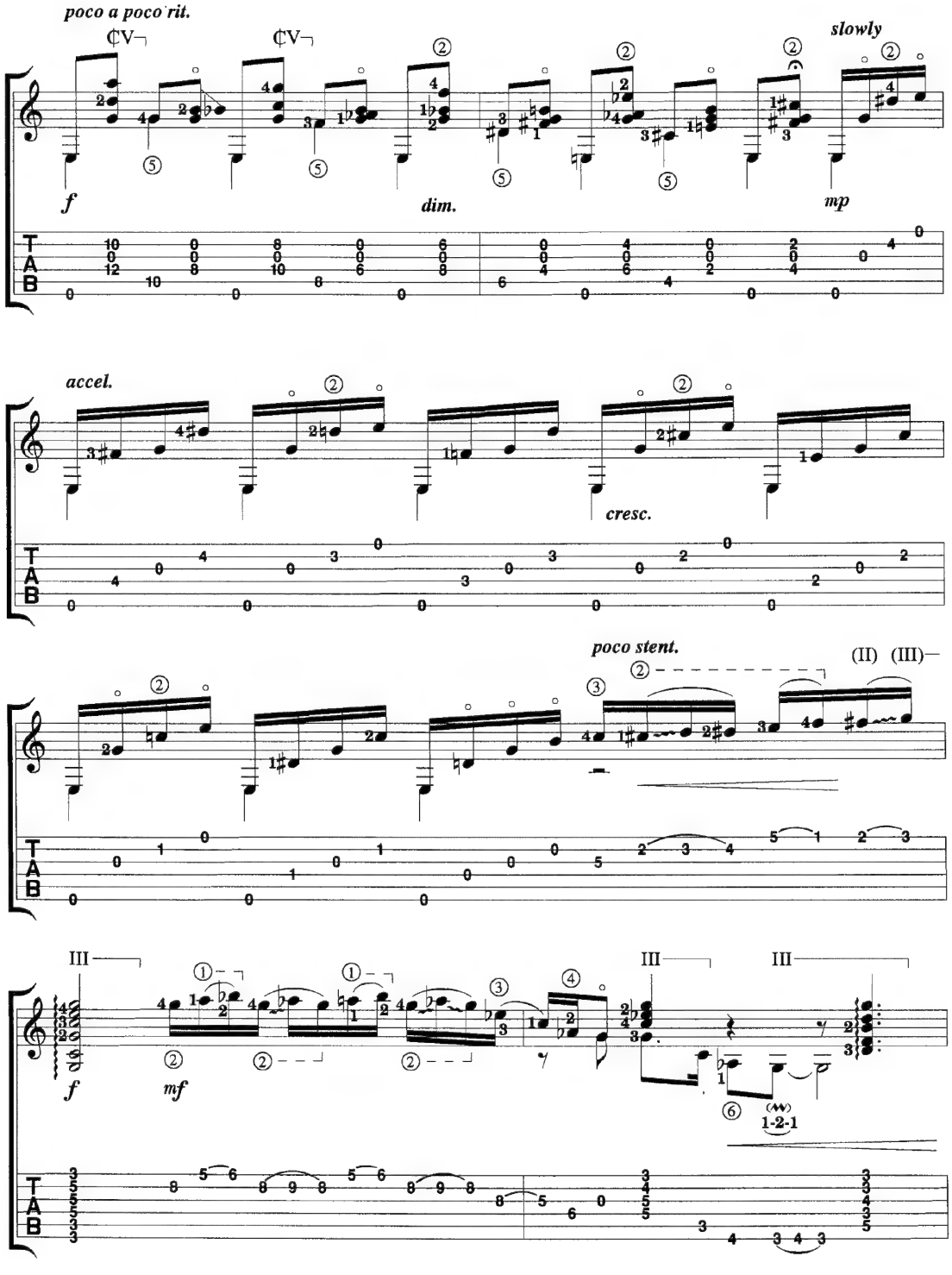

mf

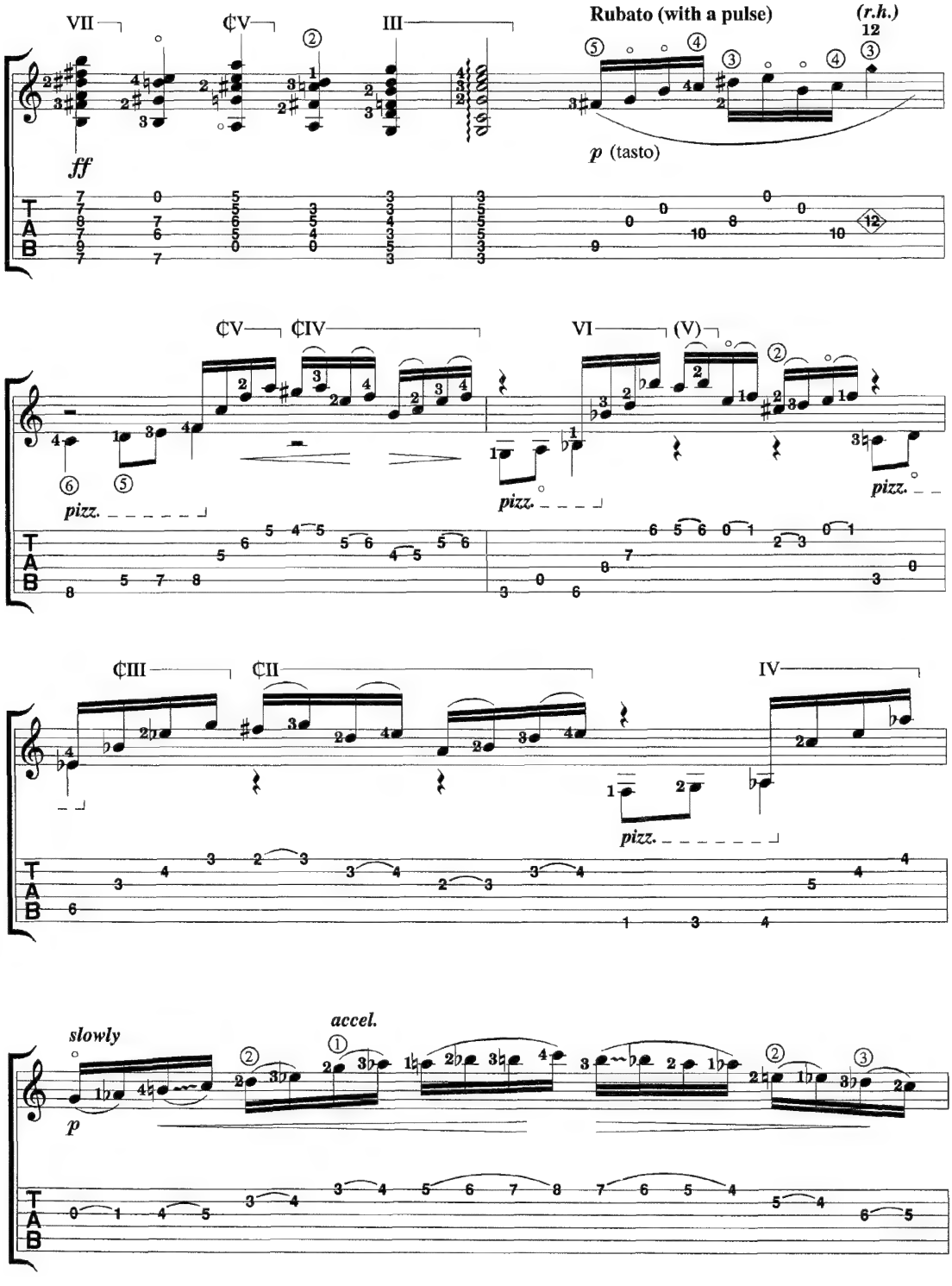

D.C. al Fine
dim. sempre
(p)

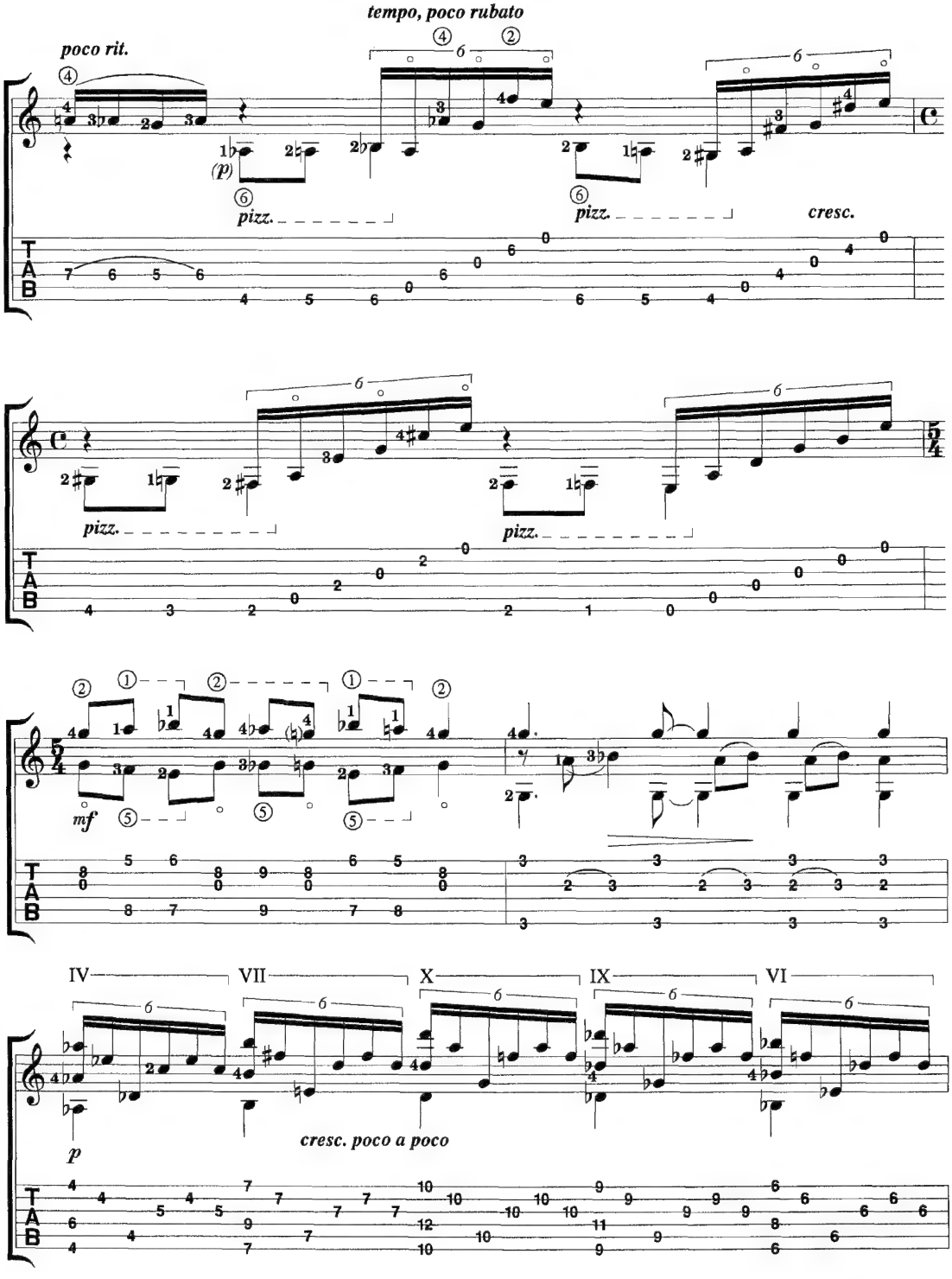
Etude No. 2

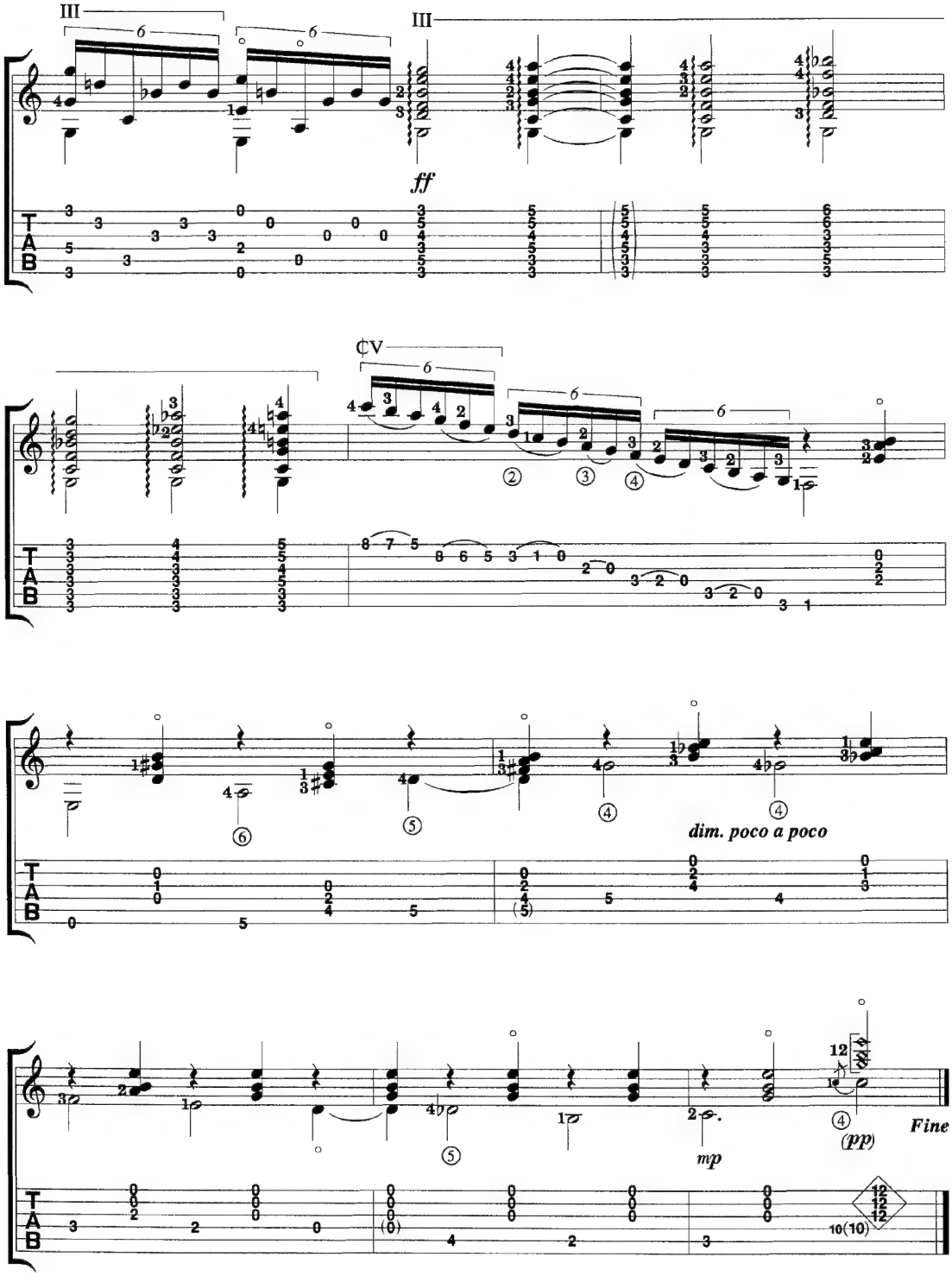
By: John Griggs
Carlos Barbosa-Lima
(BMI)




poco a poco rit.
slowly
f
dim.
mp
accel.
cresc.
poco stent.
(II) (III)
f
mf
1-2-1

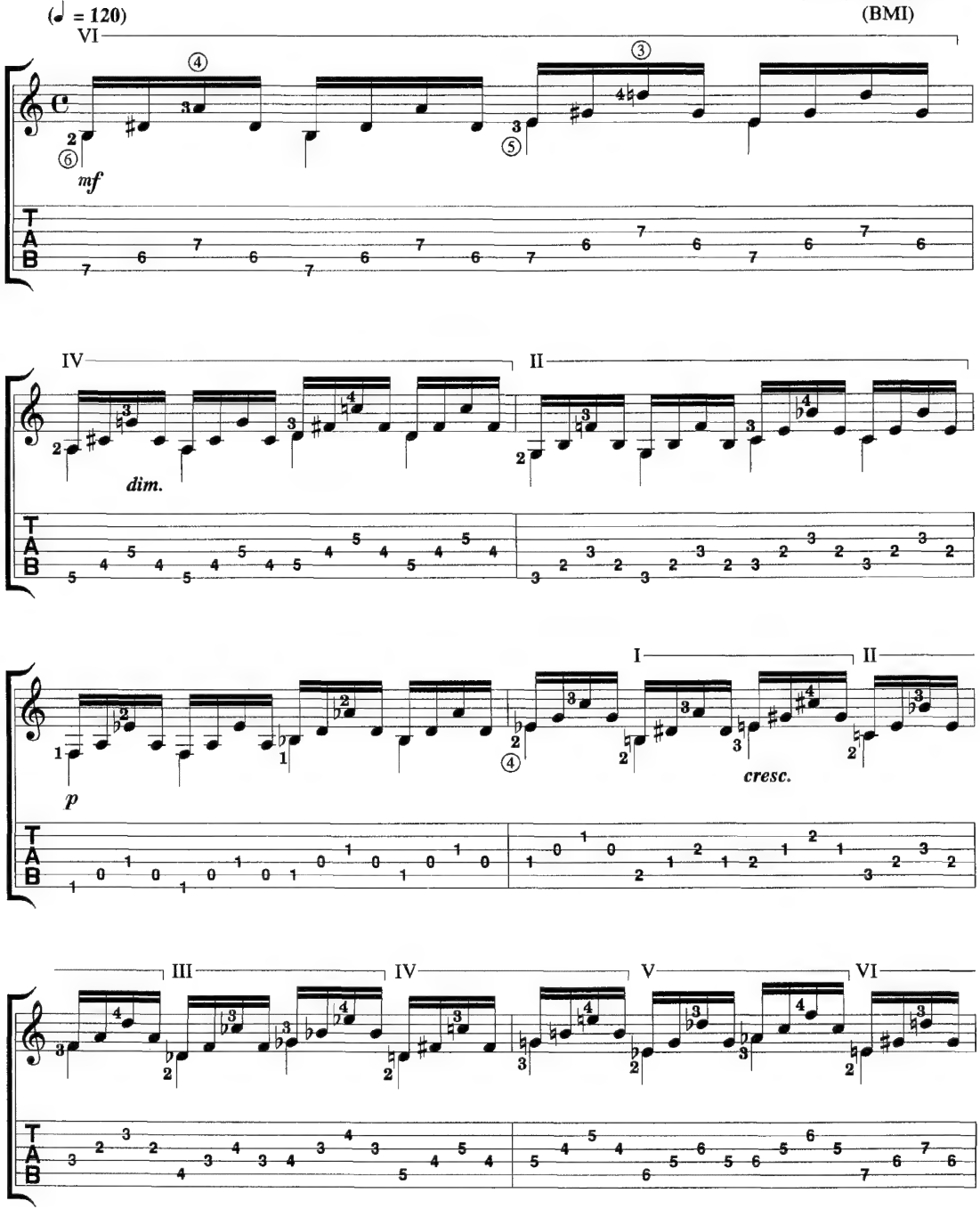

VII
¢V
III
Rubato (with a pulse)
(r.h.)
ff
p (tasto)
¢V
¢IV
VI
(V)
pizz.
pizz.
pizz.
¢III
¢II
IV
pizz.
slowly
accel.
p

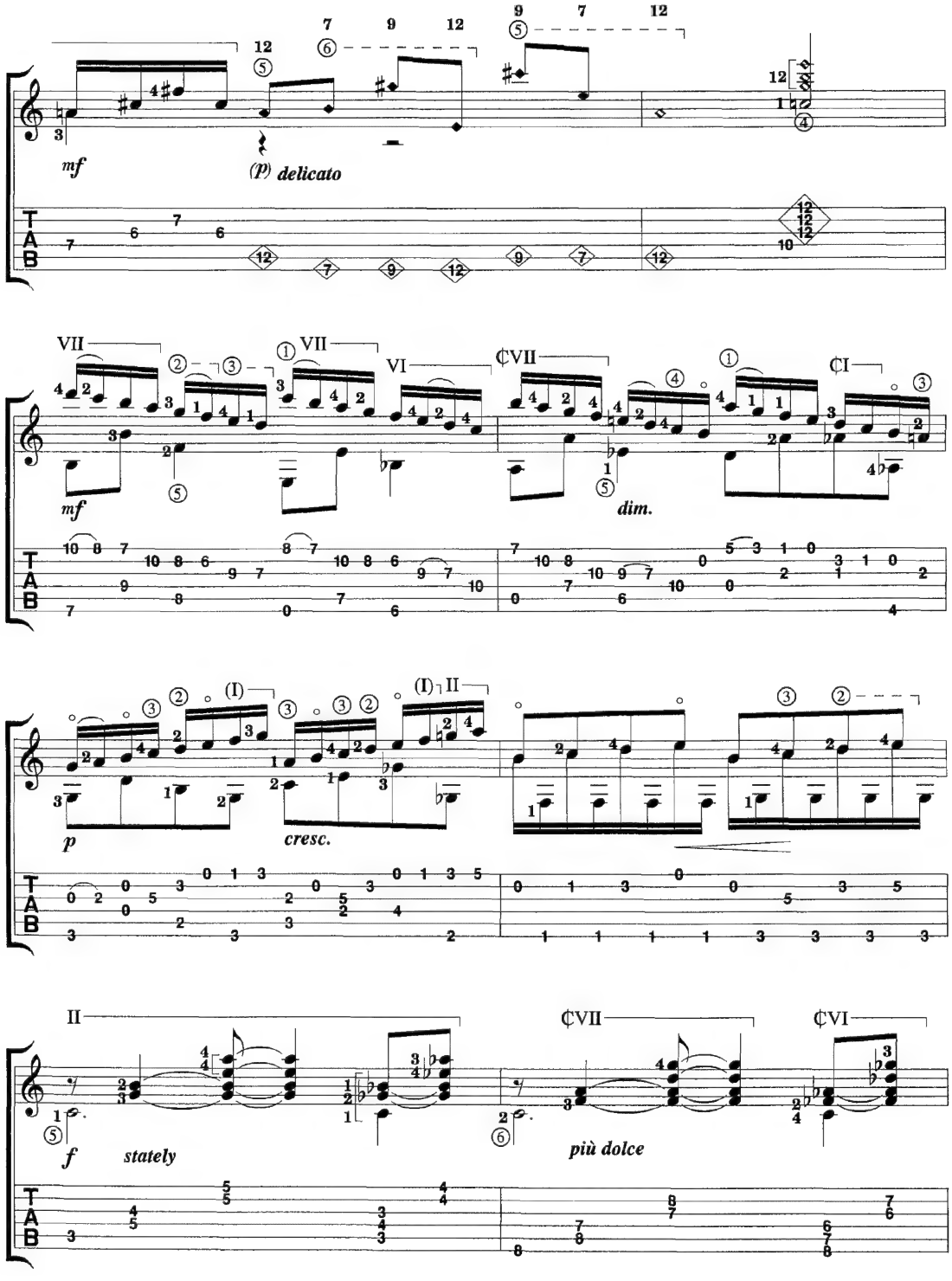

tempo, poco rubato
poco rit.
(p)
pizz.
pizz.
cresc.
pizz.
pizz.
mf
IV
VII
X
IX
VI
p
cresc. poco a poco

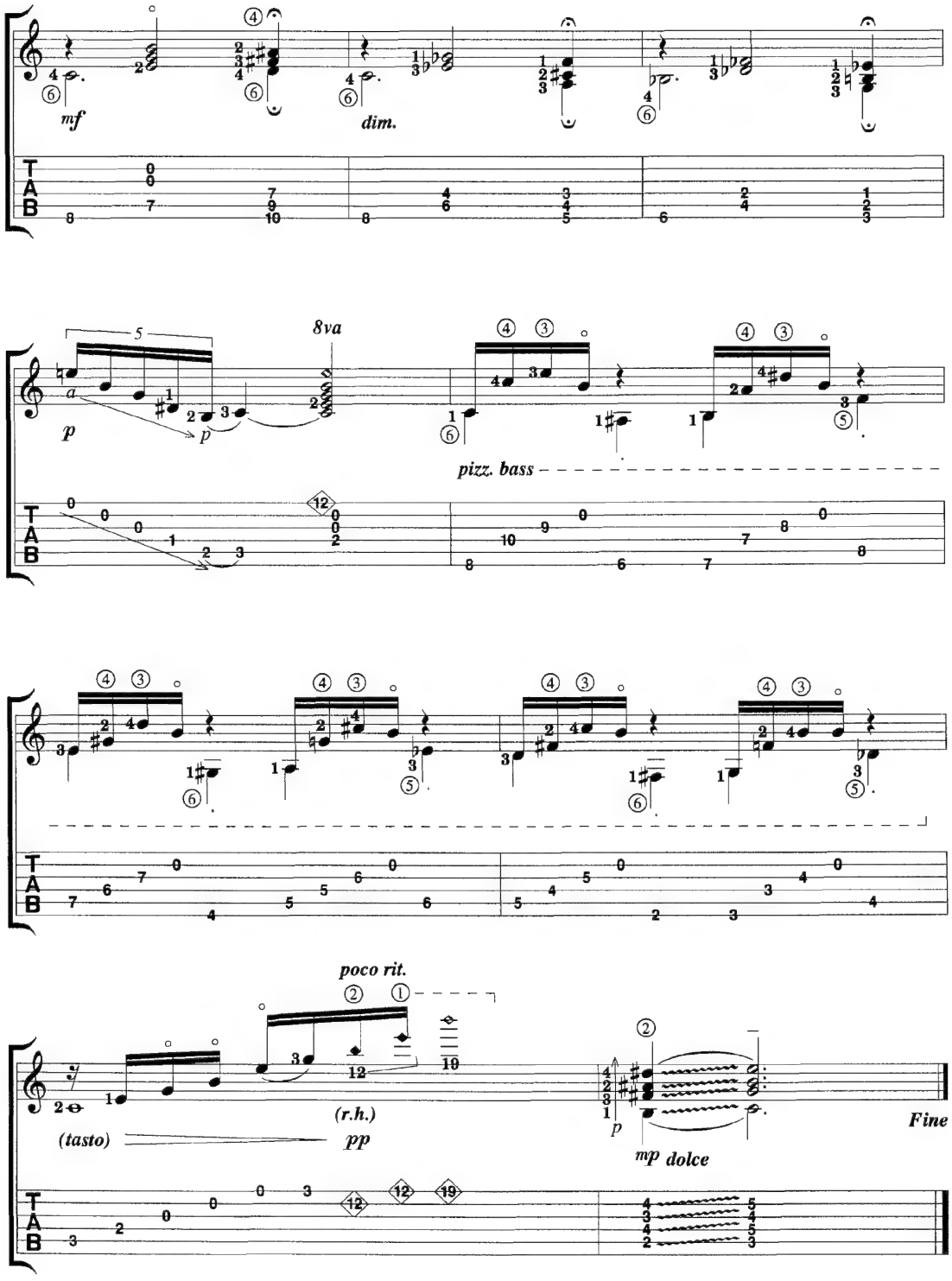

III
6
III
ff
¢V
dim. poco a poco
mp
(pp)
Fine
T
A
B

Etude No. 3

By: John Griggs
Carlos Barbosa-Lima
(BMI)

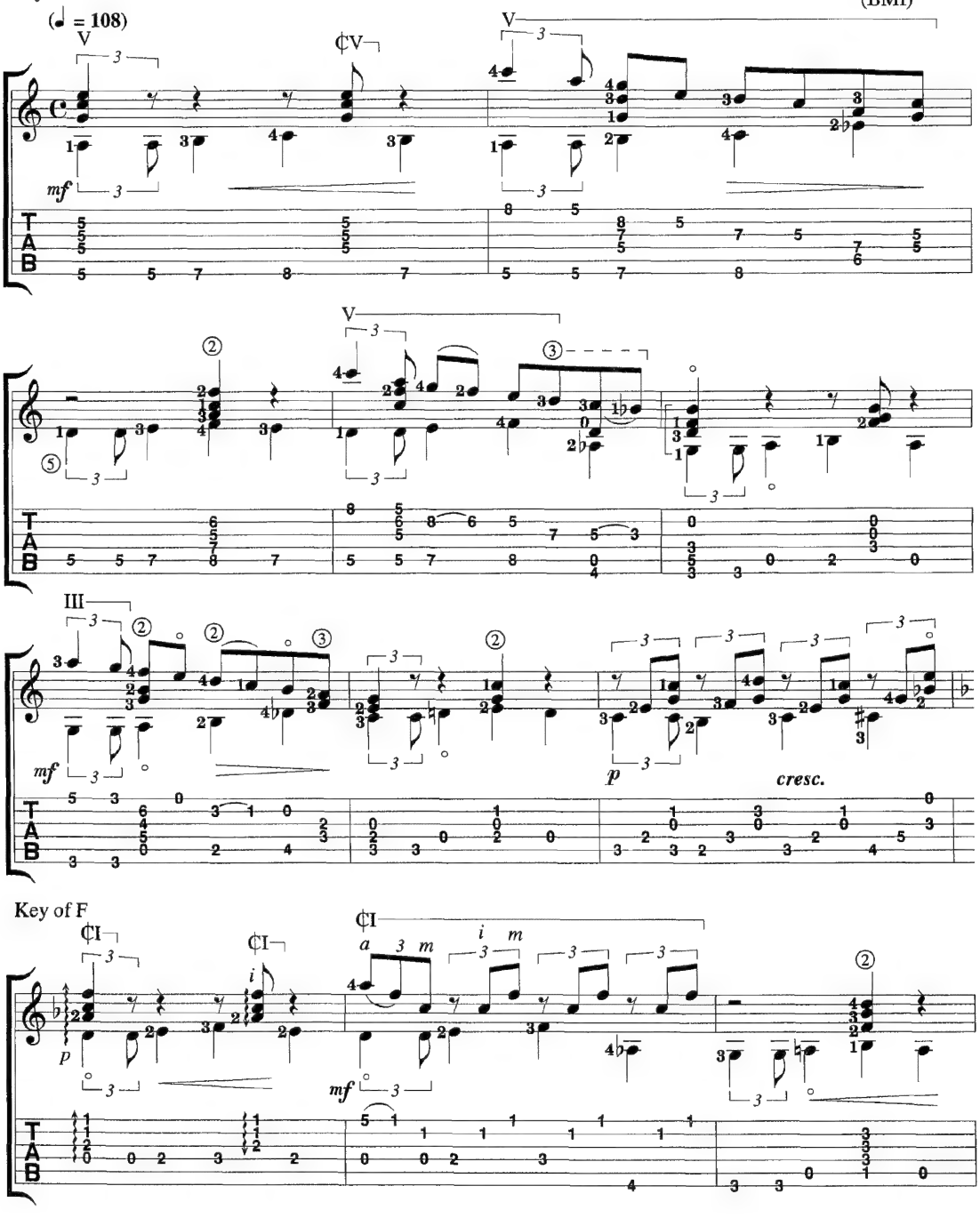


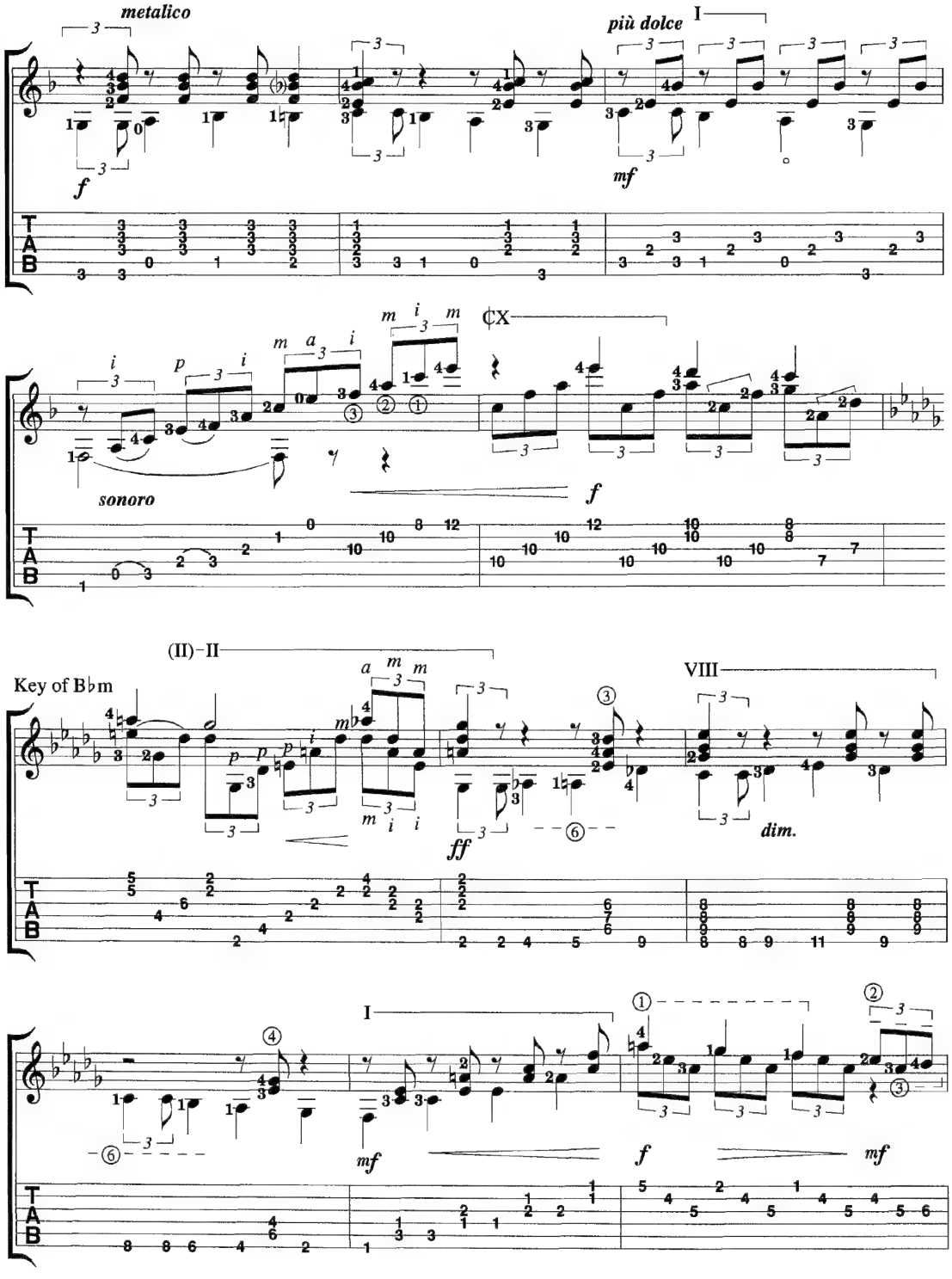

mf
(p) delicato
mf
dim.
p
cresc.
f
stately
più dolce

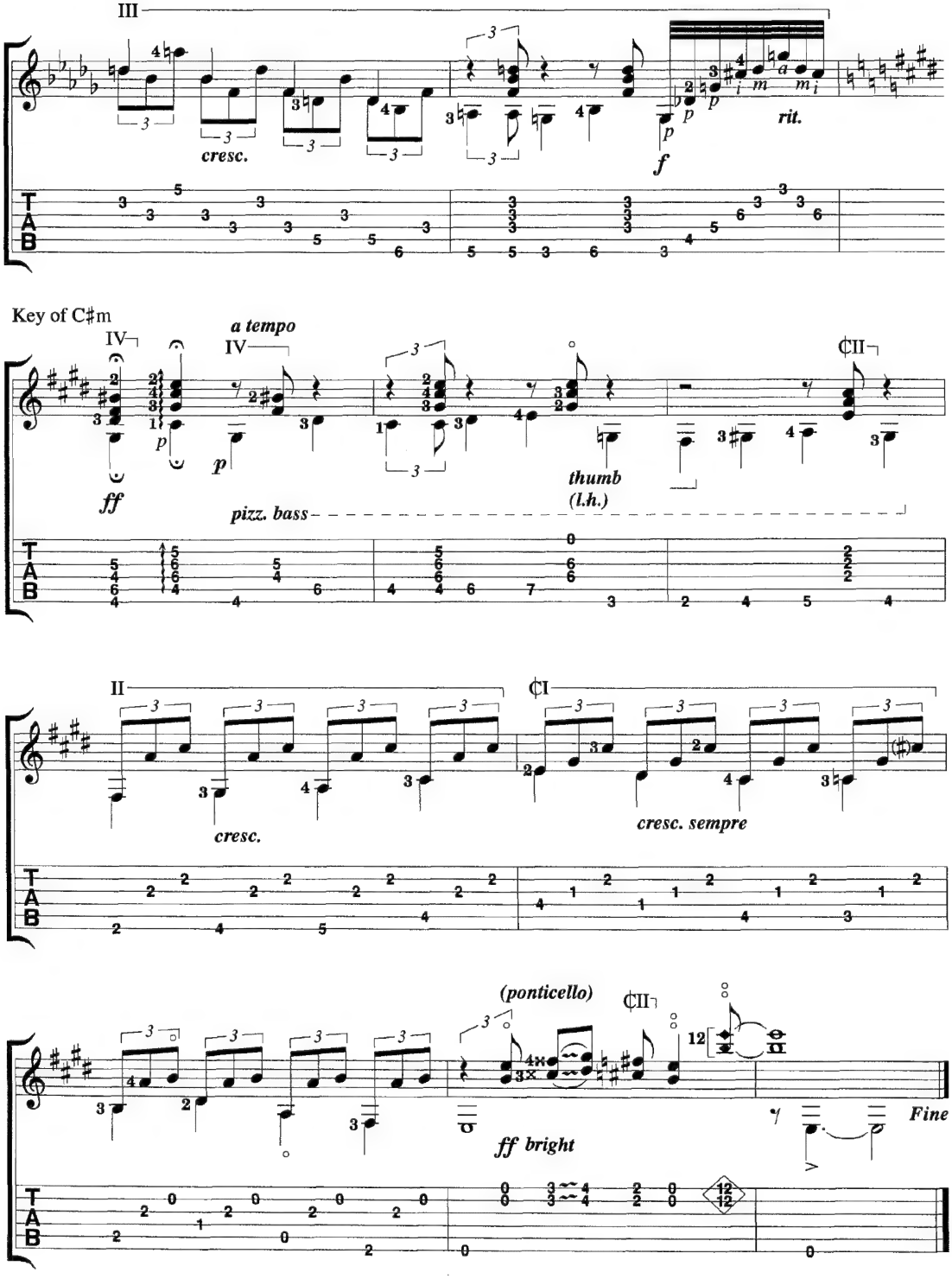

mf
dim.
8va
p
pizz. bass
poco rit.
(r.h.)
(tasto)
pp
mp dolce
Fine

Etude No. 4

By: John Griggs
Carlos Barbosa-Lima
(BMI)

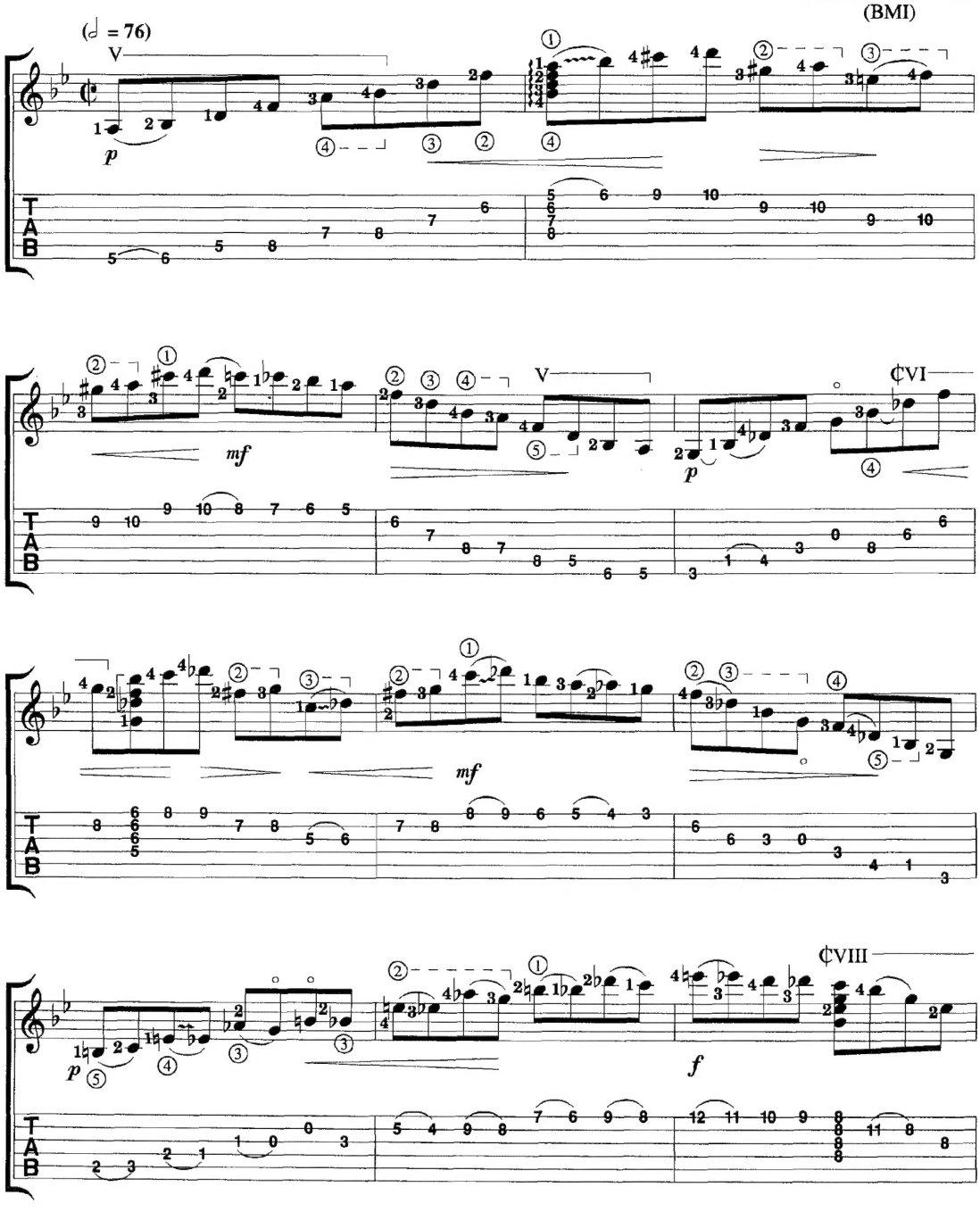


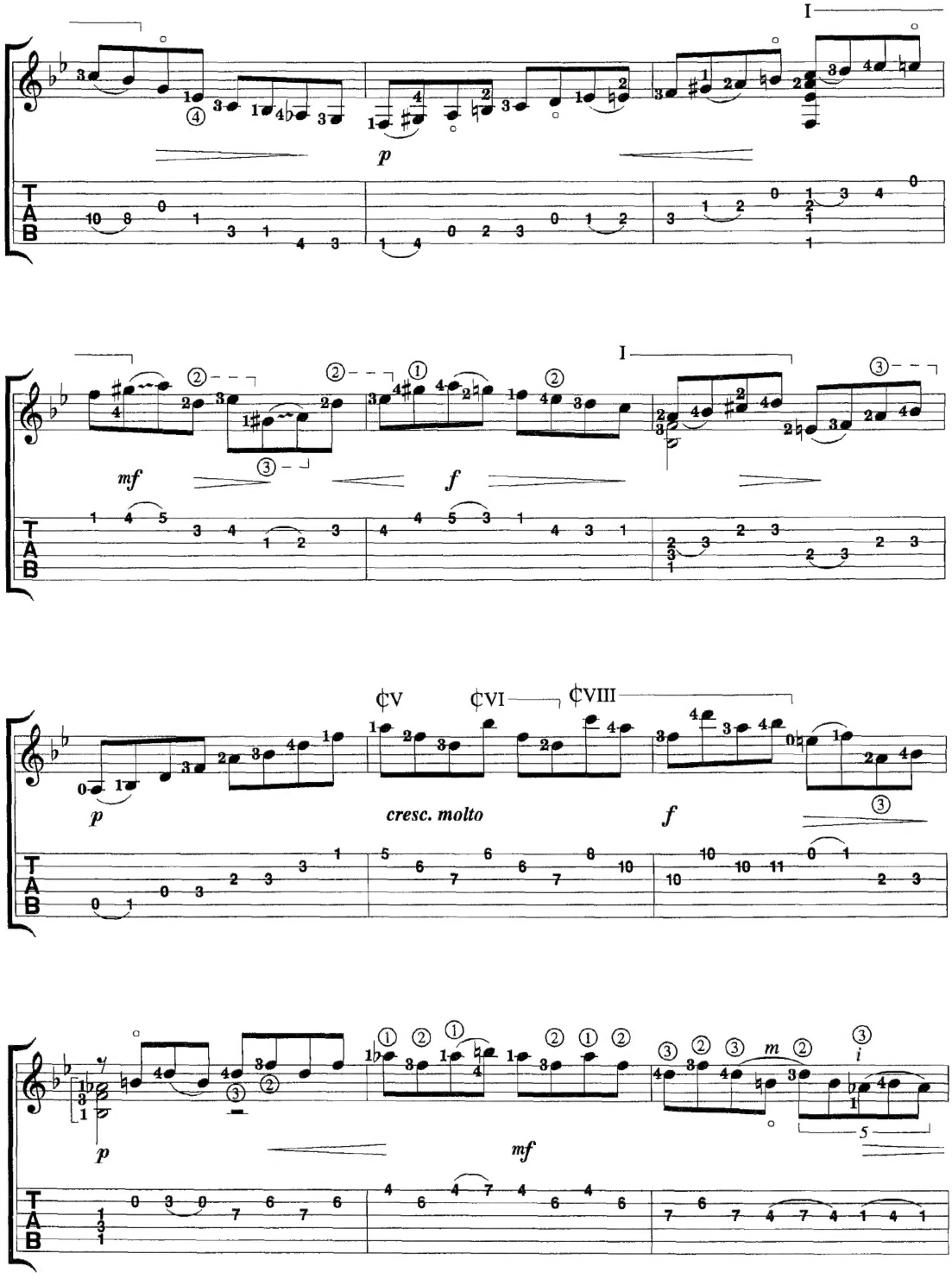

metalico
più dolce
I
f
mf
sonoro
f
(II)–II
Key of B♭m
VIII
ff
dim.
I
mf
f
mf

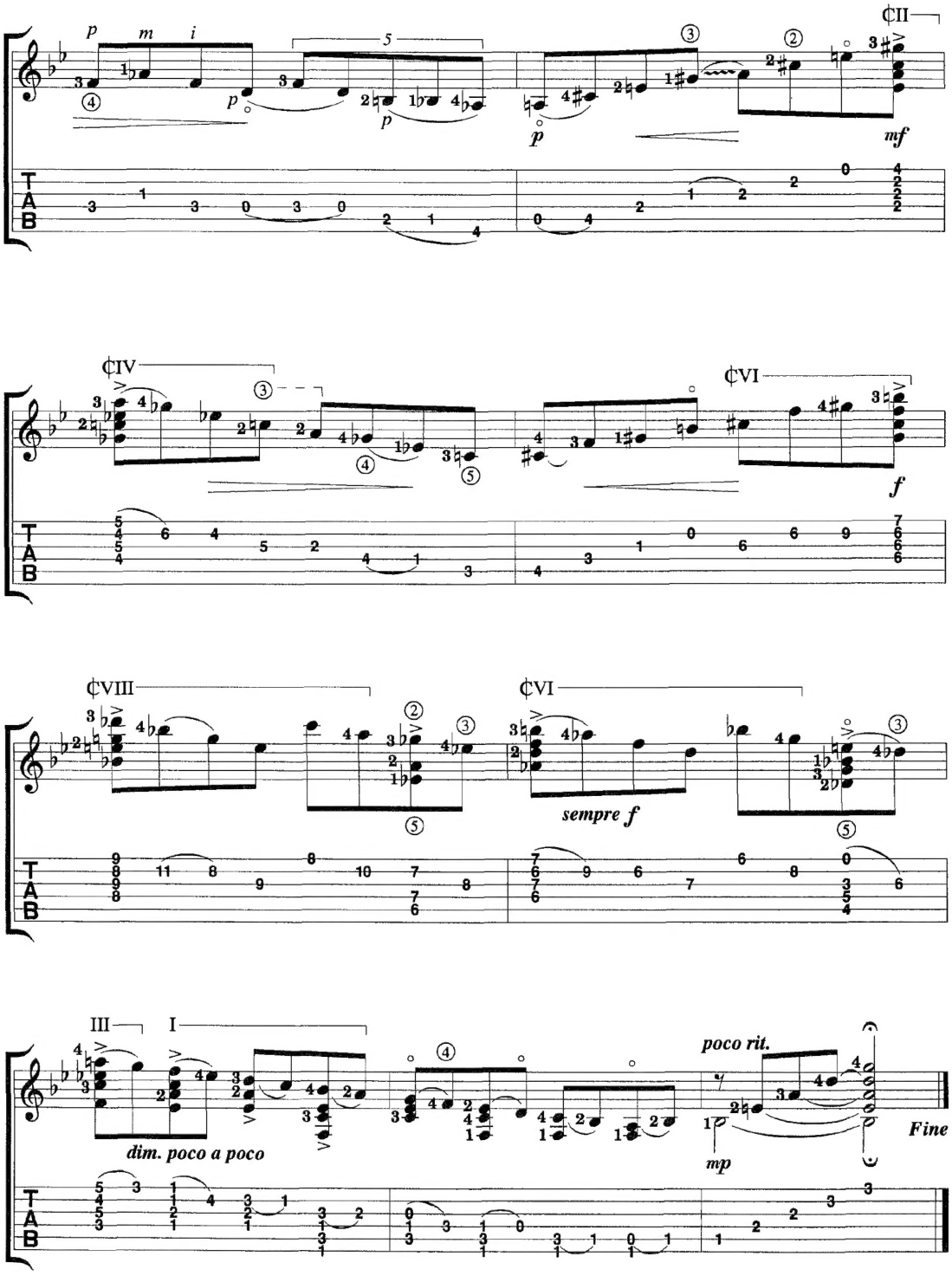

III
cresc.
rit.
f
Key of C♯m
IV
a tempo
IV
ff
p
pizz. bass
thumb
(l.h.)
II
cresc.
cresc. sempre
(ponticello)
ff bright
Fine
T
A
B

Etude No. 5

By: John Griggs
Carlos Barbosa-Lima
(BMI)




I
p
mf
f
I
¢V
¢VI
¢VIII
p
cresc. molto
f
p
mf
m
i
5
T
A
B


¢II
¢IV
¢VI
¢VIII
¢VI
III
I
p
m
i
mf
f
sempre f
dim. poco a poco
poco rit.
mp
Fine
T
A
B

About the Authors

The Brazilian classical guitarist **Carlos Barbosa-Lima** is acclaimed as one of the leading guitarists in the world. Since his first U.S. tour in 1967, he has been catapulted into international attention, performing as guest soloist and in recital with major orchestras and music festivals throughout the world.

At the age of 7, Barbosa-Lima started studying the guitar and made his concert debut at age 12 in Sao Paulo, Brazil. His teachers have included Isaias Savio in Brazil and the legendary Andres Segovia in Spain.

Barbosa-Lima is on the faculty of Manhattan School of Music and teaches privately in New York, where he is based. He has transcribed for the guitar Scarlatti sonatas, and works by Bach and other classical masters. Says Barbosa-Lima, "My greatest inspirer was Johann Sebastian Bach, the greatest transcriber in history." Although his background is in classical music, Barbosa-Lima also gives attention to 20th century masters, including the great Argentinian composer Alberto Ginastera and composers who have attained great popular appeal.

John Griggs founded the Griggs School of Music in 1957. Since that time, he has taught thousands of pupils to play jazz guitar and classical guitar. Many of his pupils have become teachers and performers. Also, John established the first guitar department at the college level in the State of Virginia. Since then, guitar departments have blossomed statewide. Currently, John teaches guitar for Old Dominion University, Virginia Wesleyan College, and Tidewater Community College, in addition to his own private teaching.

Besides teaching, John performs with The John Griggs Trio. They have performed in concert with such notables as Charlie Byrd and Carlos Barbosa-Lima.

For years, John sponsored the Griggs School of Music Concert Series, the most prestigious concert series yet to be presented in the Norfolk/Virginia Beach area of Virginia. The series presented the world's greatest artists in concert, i.e., Andres Segovia, Isaac Stern, Beverly Sills, Van Cliburn, Victor Borge, Roberta Peters, Carlos Montoya, Dave Brubeck, Alicia DeLarrocha, Peter Nero, The Houston Ballet, Jose Greco, Roger Williams, The Duke Ellington Orchestra, John Williams, and Julian Bream, to name but a few.

John also finds time to transcribe, arrange, and compose works for the guitar. He has been published by Belwin-Mills and Columbia Music Company. His music has been recorded on Bird Records, Unart Records, and United Artists Records. John was a pupil of Sophocles Papas.